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THE INSTITUTE OF CONTEMPORARY ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

June 11, 1951

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

As you know, the Institute is presently organizing an exhibition of the work of Karl Zerbe in collaboration with the Baltimore Museum of Art, the M. H. De Young Memorial Museum, San Francisco, the Colorado Springs Fine Arts Center, the Currier Gallery, Manchester, New Hampshire and possibly one or two more major museums. This exhibition is scheduled to open here in October 1951 and will travel subsequently for approximately one year. The exhibition will comprise 36 paintings and will include six paintings completed in 1951. In an endeavor to have the exhibition as representative of the highest level of the painter's achievement we are particularly anxious to include your painting entitled SELF PORTRAIT.

All transportation, packing, insurance, photographic and miscellaneous expenses will be defrayed by the collaborating institutions. In the event that we may have the privilege of your participation, will you be kind enough to fill out the enclosed form and return it to us.

We are planning a publication, which will be more or less extensive, depending on whether we supplement it with a short film.

We will be very grateful for your kind consideration in this connection.

Most sincerely,

Frederick Wight

Frederick S. Wight
Associate Director

fsw.ef
enclosure

June 15, 1951

Colonel E. W. Garbisch
Chrysler Building
Lexington Avenue at 42 Street
New York, N. Y.

Dear Colonel Garbisch:

You may recall my referring to a painting I saw in Antiques Magazine that suggested a relationship to your "Mr. and Mrs. J. B. Sheldon of Unionville, Ohio". Unfortunately I have been too busy to do any research, but I thought you might look at the issue and see what you think of the association. The picture I refer to is a portrait of Mrs. Andrew Jackson by Ambroise Andrews, circa 1816. This appears in connection with an article on "Primitives in Chicago" in Antiques, November 1950.

Why dont you and Mrs. Garbisch come in to see our current exhibition which has a number of new items which I think will interest you.

Sincerely yours

EGH:la

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June 22, 1961

Mrs. Elizabeth Navas
316 East 66 Street
New York, N. Y.

Dear Elizabeth:

After reading a copy of your note to Mr. Otto Spaeth, I came across this article in the Evening Post, which I dont believe is read by Mr. Spaeth. I have indicated item four which may offer a suggestion to the Federation Film department. From all accounts the Ford Foundation is really working for worthy causes and it seems to me that film on art would be an acceptable idea incorporating the educational angle with two important visual media.

Sincerely yours

EGHla

P.S. By the way, what do you want us to do about the John Marin watercolor you purchased? Should it be delivered to Lowy or sent directly to Wichita? I believe July is your deadline and I am going away at the end of next week.

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Newtown, Connecticut.
August 1, 1951.

Mr. Harry Newman,
Old Print Shop, Inc.,
150 Lexington Avenue,
New York, N.Y.

Dear Harry:

As you probably know, I am working on Mrs. Webb's catalogue and in order to get my data absolutely correct, I am checking with a number of dealers who sold objects to her and, naturally, I have some questions to direct to you.

Although you told me specifically where the Indian figure was found, the data that Mrs. Webb has mentions only "somewhere on the Mississippi". Am I right in my recollection that it was actually found in Louisiana? Also in the data that you gave her, the Indian is listed as a ship's figurehead. Isn't that an error? I was under the impression that it was a pilot house figure. As a matter of fact, I found an interesting reference, which I have passed on to Mrs. Webb, and which I am now quoting:

> PINCKNEY PG. 155 - Even to this day, moored to the wharf at Baton Rouge, La., may be seen an old tugboat, the "WHITE WATER". On its pilot house, straight as a sentinel, stands the figure of an Indian chief - more reminiscent of the tobacco-shop figure than of the carved Indians that decorated the old sailing ships.

The other two items I am particularly interested in - in relation to their provenance - are a carved rooster 9" high x 12½" wide, and a whirligig figure of an In-

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June 18, 1961

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 10, Texas

Dear Jerry:

Thank you for your letter.

We are very pleased that you selected two excellent examples for your collection, and I am still hoping that before the Marcus family leaves for Dallas some decision will be made regarding a Marin or a Shahn. In any event we are trying as we are eager to place a major picture in the museum plan that Dallas has developed.

My best regards to Mary.

Sincerely yours

EGH:lm

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DMFA

DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

Aug. 31/81

Dear Edith:

I was out of town when your July 26 letter came & have just returned (from Mexico).

The Shahn "Song" did arrive & is being "viewed" by the members of the Acquisition Committee with mixed emotions. (Why do Acquisitions Committees have such mixed emotions - is it universal? The undue 107° heat may have done some of the addling here).

I have seen Stanley Marcus only once during the past month & had no opportunity to find out anything about the Marin & Frank Paul - so I am in the

June 29, 1961

Mr. Morton D. May
Famous-Barr Company
St. Louis, Missouri

Dear Mr. May:

I read with great interest, the article which appeared in TIME Magazine.

Congratulations on your appointment, and my best wishes for your continued success.

Sincerely yours

EGH:lm

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CABLE ADDRESS "OPHLAW"

TELEPHONE BOWLING GREEN 9-4560

HAVENS, WANDLESS, STITT & MONTGOMERY

70 PINE STREET

NEW YORK 5, N. Y.

EDGAR O. WANDLESS
WILLIAM BRITTON STITT
J. SEYMOUR MONTGOMERY
HERBERT A. TIGHE
CARROLL J. DICKSON
DAVID F. EDWARDS

JOHN B. BERGER, JR.
ALVIN M. BUCHIN
JOHN K. RICHARDS, III
ALLAN E. J. CUTTLE

VALENTINE B. HAVENS
(1885-1948)

[redacted]

June 25, 1951

Miss Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Miss Halpert:

Thank you for returning the pamphlet on the Horn Papers. I am glad you enjoyed it. In reading it myself the first time my reaction was exactly yours - whatever could have motivated a man to go to all that trouble just for a hoax? But it sure was a good one.

I should like to drop into the Gallery, and plan to do so after returning from vacation at the end of July. I hope that you will come to Princeton sometime soon and see our house, on which my wife did such an excellent decorating job, and also a few pictures hanging on the walls, some of which we think are quite nice.

With kind regards,

Yours sincerely,

Seymour Montgomery

JSM:J

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Aug 17th at 3.30 + Thankful
some cards sent to you —
~~[illegible]~~ Pauline Jacobus —
hear going to show slides
(colored) of various pre-
revolutionary houses, Portraits
Labor. Clothes. Old Kitchens
& Fireplaces. Which I have
to be in evening
I expect to write that we have
had a very busy day/week
family & I may have to stay in here —
Mr. Honeycutt died age 4 found some
matches lit them & caught fire he ran
one cried and her. & he died 4 hrs. 6 hrs
afterwards. It's all too horrible & too sad. So
I'm very glad to hear mother with. & many
thanks sincerely. Jessie Rallen

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director

1. We, The Downtown Gallery, agree to purchase outright from you, and you, Herbert Katzman, agree to deliver and sell to us during the year dating from June 7 1951, a number of pictures selected from your entire production for a minimum of One Thousand Dollars ($1,000). As a starter we are purchasing the pictures listed in the attached schedule, and for further purchases the same price scale will prevail based on the size and medium of the pictures already purchased, up to and in excess of the minimum.

2. We agree to supply frames and photographs for the pictures we purchase; we further agree to bear the expense for exhibition space on our premises, for staff, advertising, printing of catalogues, etc., postage, mailing, and promotion. We intend to devote a specially designed gallery, called THE GROUND-FLOOR GALLERY, to the permanent exhibition of your work and that of other participants and will, when considerdd timely, arrange one-man shows. We will also endeavor to place your work in outside exhibitions in museums and galleries in various parts of the country, and will work toward our mutual benefit.

3. In giving us exclusive representation, you agree to pay The Downtown Gallery a commission of 33-1/3% of the selling price, mutually agreed upon, for all mural, commercial, and other commissioned work, on reproduction rights, and on any sales made directly by you. It is understood, however, that as your representative we will have first refusal in the purchase of any picture.

4. Cash awards, other than purchase prizes, will accrue wholly to you. On purchase prizes, The Downtown Gallery will retain the marked selling price, and you will receive any sum in excess. This applies to pictures we own. On those owned by you, we will receive a commission of 33-1/3% of the marked selling price, with the full balance retained by you.

5. You agree to grant us four separate options to renew this arrangement for four separate renewal periods of one year each, upon the same terms and conditions herein set forth, the first period commencing immediately upon the expiration of a year from the date of this agreement, and renewable on the same day of each subsequent year of the term. If we exercise our option, we agree to pay an increase of 10% each successive year over the price scale listed in the attached schedule.

6. These four separate options which we shall have will be considered automatically exercised unless we give you written notice on or before May 1st, of any year that we do not wish to exercise our option. It is understood, of course, that if we should ever give you notice and thereby not take up our option, we will forfeit any subsequent options which we may have.

THE DOWNTOWN GALLERY, INC.

by Edith Halpert
President

Agreement confirmed
as stated above:

Herbert Katzman

ing to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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4.

The price of the picture was $800. I owe you $788. If you will take the painting for $500 I would be glad to send you a check for the balance with my deepest gratitude. You've been very kind and considerate in the past. I hope you'll do this for me and help me clear my debt.

Sincerely yours
Nettie Rand.

P.S. If and when my ship comes in again, I'll buy pictures for cash.
N.R.

rior to publishing information regarding sales transactions. searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Newtown, Connecticut,
August 16, 1951.

Mr. Stacy Holmes,
Public Relations Director,
FILENE'S,
Boston, Massachusetts.

Dear Mr. Holmes:

Your letter, addressed to New York, was forwarded to me in Newtown, Connecticut, while I, in turn, was being forwarded around the country in search of more ancestors of modern peddling.

During the time elapsed perhaps Filene's has approved a budget. If not, all you have to do is dig into your petty cash account for the wagon. Being a shrewd Yankee myself, I ain't saying where it is specifically, but with a little pressure I might tell you that it is in Connecticut and may be seen by appointment. The price I have been asked is $750. and I expect to make a large enough profit above that to give me an annuity.

I shall remain in Newtown through Labor Day and can be reached at Newtown 241-J1.

Incidentally, for your information, I am quoting from my letter to Ben:

> "The custom started in New England before 1800, but was in its full flower by 1850. The Yankee peddler travelled through New England with his wagon loaded with pins, scissors, combs, razors, buttons, a variety of small hardware, cotton goods, lace, and perfumes. Later, drygoods, bonnets, boots, shoes, clocks and even furniture were included. The Yankee peddler was the original department store.

Sincerely yours,

egh-k.

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

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June 12, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

The other night I was at a cocktail party and one-man show of a local artist who, I think, has splendid potentialities and I ran into Bob Preusser. He was at a terrific loss because he had not heard from you as to the success or failure of his pictures in your recent newcomers' show. Always wanting to help the young artist out, I thought I would call this matter to your attention so that you could drop him a line and relieve him of his tension.

By the way, you and I once talked about trading an air conditioning unit for a picture. If you are still interested, send me the details of the room or rooms you want air conditioned and I will work out some proposition with you.

I am not interested in purchasing anything right now but you could give me a credit on your books which I am sure I could use up very quickly as you have two or three artists I would like to own.

Best regards.

Yours sincerely,

Robert

RDS/ps

CA
Photo to Museum
Curator

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

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July 25, 1951

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We are considering the size of the edition of the Zerbe catalogue. As the circuit has worked out, the only large communities where the show will be seen are Boston, Baltimore and San Francisco, and we are therefore thinking in terms of limiting the edition to one thousand copies. It is too early to know accurately the number of pages and reproductions, but we foresee a catalogue which will sell for fifty cents and which we may therefore have to sell at cost. In any case, we want a good looking catalogue, which is pretty much assured since we have the loan of two color plates, the HARLEQUIN from Art News and the FORTUNE SELLER from the University of Illinois. We naturally expect to take a loss.

Have you any thought that you may do a Zerbe exhibition, in other words, I suppose I am saying, display this exhibition before it is broken up? And in that case, is there any question of your using a number of catalogues? I raise the question now as, of course, one would like to figure it in at the time of printing.

With all best wishes,

Sincerely
Frederick Wight

Frederick S. Wight
Associate Director

fsw.ef

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 June 1, 1951

If you have any further questions, I can always be reached at 56 East 92 Street, New York 28.

Wishing you a pleasant summer, I remain,

Sincerely,

Ellen Lea Paine

Mrs. Peter Standish Paine
Chairman of Arrangements Committee
for the St. Faith's Benefit

Drop me a line before I go away this next week and tell me how you are and how you found things at home. Do so hope they straightened out for you.

Every good wish and again so many. many thanks for all your help and interest,

Affectionately

Aug. 1st. [1951?]

Electra Webb.

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ARCHIVES OF AMERICAN ART

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DALLAS OF FINE ARTS • DALLAS 10, TEXAS

July 6, 1951

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York City, New York

Dear Edith:

We have received your note and one from the Los Angeles Museum saying that the Shahn titled "Song" which is being shown there will be shipped to us after the close of the exhibit in Los Angeles. We will look forward to seeing this painting and hope it the one. Stanley has not yet returned from a conference on Design in Aspen, Colorado, but when I see him next I will ask about the Marin oil. Isn't this the one also reproduced in color in Klitgaard's book "Through the American Landscape"?

Received today a Downtown Gallery statement of balance due $80. I think this refers to recent purchases of Rainey Bennett ($550) and Reuben Tam ($200) totalling $750. Your letter of May 10th said if we took both paintings, you would allow 10% discount. So I asked our business manager to send a check for $750 less 10%. The Texas heat "got" him however and he figured $80 off instead of $75 off. Most certainly we have a balance due of $5 - and if it is more, please let us know.

Do you get to take an extended vacation? Hope so. Best from all of us.

Yours,

Jerry

Jerry Bywaters,
Director

JB:jr

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ANDREW C. RITCHIE, DIRECTOR
DEPARTMENT OF PAINTING AND SCULPTURE

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June 19, 1951

Dear Edith:

I am enclosing our invitation to Jack Levine which you guaranteed over the 'phone he would accept. Will you please see that he gets it with your acceptance?

All the best,

Sincerely,

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

ACR:al
encl.

Knipschild's pictures will be on hand then

Sincerely yours,

(Mrs. Reuben) Selma F. Coffin Lerner

ior to publishing information regarding sales transactions. esearchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Since I did not purchase the wagon - using more modern methods to sell my art today - I should like to get word from you very quickly before some museum decides to acquire this rare item purely as an exhibition piece. My telephone number is Newtown (Conn.) 241-J.

An admirer,

egh-k,

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

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DALLAS dmfa OF FINE ARTS • DALLAS 10, TEXAS

June 7, 1951

Air Mail

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51 Street
New York 22, New York

Dear Edith:

We have been having many sessions on few purchases. We are taking the Tam and Rainey Bennett from you. Sorry agreement could not be reached on the Stuart Davis because it is indeed a bargain. Thank you again for making the special price on the Davis and we will not quote it further. It will be returned soon.

We will look forward to seeing a Shahn; and your idea on a small Kuniyoshi and Marin show sounds good - but if we get a Shahn first we may need a little time to "regroup our forces."

Hope you get a vacation during the summer. Best from all of us.

Yours,

Jerry

Jerry Bywaters,
Director

JB:jr

ARCHIVES OF AMERICAN ART

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August 20, 51

Dear Edith,

thanks for the "Beautifull" letter

reciprocate.

I shall leave here Sunday the 26th early in the morning and find myself in the vicinity of Heirtown around noon desperately looking for Edenlith. In case the Sirporin come around Sunday too, we could ride together. I do not know yet when the Jury in Hartford meets on Monday but I am sure I can easily make it from Heirtown. It will be wonderful to see you. Best regards from Hanson and myself always sincerely

Karl.

KARL ZERBE

Goldsmith

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POPULAR PUBLICATIONS, INC.
205 EAST 42ND STREET
NEW YORK, N.Y.

July 26, 1951

The Downtown Gallery,
32 East 51st Street,
New York, N.Y.

Dear Sirs:

We are seeking to establish the source and price of certain paintings and sculpture purchased by us through our former Vice-President and Treasurer, Mr. Harold S. Goldsmith. He advises that the items, set forth below, were purchased from you, for our account.

Fredenthal	-	"Big Brother"	[illegible]
Morris	-	"Monte Carlo"	200
Sheeler	-	"Wind, Sea and Sail"	750
Levi	-	"Submarine Patrol"	650
Lawrence	-	"The Builders"	500
Zorach	-	"Awakening" (Sculpture)	350.

Will you please inform us of the date of purchase of each such work of art, and the price paid therefor. At the same time, kindly furnish us with the same information concerning any additional items which your records indicate were acquired by us through Mr. Goldsmith.

We are giving consideration to the disposition of the paintings and sculpture mentioned. In that connection, we should appreciate your advising us whether or not you could be of assistance to us in such enterprise. If so, please let us know the basis upon which you would undertake the sale of these objets d'art.

Very truly yours,

POPULAR PUBLICATIONS, INC.

By John J. McGarrish

Alan

4 July 1951

Dear Edith:

In spite of the date on this letter it is by no means intended to be a minor Declaration of Independence. Nor is it in any way an ultimatum. You know how I hate high pressure or threats. And, above all, it is written with no bitterness, no resentment, and - I sincerely hope - will not have the total effect of other letters you have received at Newtown. It is simply the statement of a case which is extremely serious to me and to which I hope you will give give your most sincere and cooperative consideration.

As you have already guessed, it is about money. Something which I (and I suppose a few million other people) want more of. But I do think that my feeling is justified. Not only do exterior circumstances, such as the inflationary period we are in, exert pressure - but the fact remains that I have just completed my sixth season at the gallery and in the most normal course of events in any business I believe I am reasonable in asking for and expecting some raise.

When I first talked to you - the very first time, if I remember correctly - you told me that you intended to retire at the end of twenty-five years. After working with you for a very short time, seeing how much the gallery meant to you, how very much part of your life it is, I never took that very seriously. But, at the end of six years I find myself in the curious position of being in a business I sincerely love, working with people (no matter what you think to the contrary) of whom I am deeply fond --- but with absolutely no real security, either emotionally or financially.

I think you will agree that I have contributed to the gallery. Much of the conception of the Marin Room was mine. Much of the impetus to go into the new ---------- Gallery came fromme. I have consummated a fair proportion of sales. I have taken a great deal of the burden of dealing with museum people selecting exhibitions, etc. I have taken over the publicity and catalogue chore. I have done an enormous amount of routine correspondence. And, when I look through the cards, I am myself surprised at the number of new customers I have started since I have been at the gallery.

I don't want to leave you. First of all, and perhaps most important, I like you. From my side, especially during the past year, I think we have acheived a fine business-personal relationship which can go on indefinitely on an extremely solid and mutually agreeable basis. Oh, I will be bad-tempered and tired and you will be irritable - but I think we know each other now, we respect each other, and (am I flattering myself?) we are truly fond of each other. Second, I am proud of the gallery, I am proud of the association. When many people in the last few years have suggested that I open my own gallery, I have always had one answer: "Give me one really good reason why I should as long as I can remain at The Downtown Gallery." This I feel very strongly, believe very deeply. As I have said many times to you: this is my home.

On the other hand, you have never really offered me any security here. From the day I came to you, there has always been a probationary quality about my being here. And, being coldly factual, you could fire me at any moment you wish. I feel certain that you would not - but the fact remains that you could. You have never made me feel that I am worth any more to you than the day I arrived, that you could replace me at any moment. You even - as you yourself told me - changed your will from mentioning me specifically --- which, of course, gave me the impression that you hardly expected me to remain at the gallery. From you yourself, from Lawrence, from so many other people, I have heard tales, of course, of my predecessors. I don't think I am unduly conceited when I believe I have worked out more satisfactorily than any of them. The fact is that I have been with the gallery longer than any of them.

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[AUGUST 13, 1951]

RICHARD G. HENSLEY
Chief Librarian of the Reference Division

ARTHUR W. HEINTZELMAN
Keeper of Prints

MILTON EDWARD LORD, *Director*

BOSTON PUBLIC LIBRARY

Boston 17, Massachusetts

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear

We have been asked by Miss Darthea Speyer, Attachée Culturelle Adjointe à l'Ambassade des États-Unis, Paris, to organize another exhibition of Graphic Arts for the coming year 1951-1952. It will represent contemporary print making in America today.

We are anxious to make this a better exhibition than the one sent to France last year. It will be by living American artists working in the graphic arts mediums. We want to make it as representative as possible in the short time allotted to us. The inauguration of the show will be at the Ambassade des Etats-Unis, 41 Faubourg St. Honore, Paris, in the autumn and immediately afterwards it will travel through the provinces of France.

This exhibition comprising approximately one hundred prints, should include several of your very best efforts and we hope that you will send us two or more prints that you consider outstanding examples of your work from which we may make a selection. The prints will be matted and framed in Paris, so please send your work in a flat package, unmatted. Frame sizes are 15 x 20 to 20 x 25 inches. Choose your prints well, allowing for an adequate mat to present it well.

The exhibition will be taken to Paris by Miss Speyer who is now in the U.S. Your print should be addressed to me, c/o the Print Department, Boston Public Library, Boston 17, Mass., and should arrive by Friday, August 17, which is an absolute deadline.

The prints will not be insured but Miss Speyer has stated that every precaution will be taken in Paris and when on tour. They will be expertly handled and packed.

The previous exhibition has made a good impression wherever shown, and we hope you will think this a worthy program again. Your co-operation will be greatly appreciated.

Sincerely yours,

Arthur W. Heintzelman

Arthur W. Heintzelman
Keeper of Prints

FORM NO. 8[illegible]

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Newtown, Connecticut.
August 1, 1951.

Mrs. J. Watson Webb,
Shelburne,
Vermont.

Dear Mrs. Webb:

It was good to hear from you but I am distressed that you are so uncomfortable. You really have to slow down and I think it is just as well that Mr. Webb is taking you away from the museum for a few weeks. The progress within one year is so stupendous that you can afford to take it easy.

Under separate cover, I am sending you corrected placard. I did not have a chance to proofread them before since they were not completed during my stay. There are some additional placards in several categories.

Under separate cover, also, I am sending you a batch of the catalogue sheets. This has been slower than I had hoped, but I wanted to be so sure that no misinformation will be incorporated, that I have been checking each item very carefully, and have telephoned a number of the dealers. Also, I wrote to a friend in Philadelphia, asking him to do the detailed research on the Carrousel so that when it appears in print nobody can question the information. I hope you do not mind this slow process and I am sure you will agree that it should be right.

Apropos of conversations about Shaker material, I am enclosing a photograph of an especially rare item. I believe I mentioned the fact that a friend of mine had bought this tailor's table some years ago and now wishes to dispose of it. The photograph, unfortunately, shows the top in the wrong position. The overhand should be in the front, rather than the rear. The dimensions are listed. In addition to this, I saw a separate table at Florine Maine's. She has had it for a year or so but because of its extremellength (I believe it is 14' across) no one has purchased it. This, too, is an extremely rare

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA

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BRAYTON WILBUR, President
GRACE L. McCANN MORLEY, Director

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August 13, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Since April of this year, the San Francisco Museum of Art has been producing a regular half-hour television program on Station KRON-TV, San Francisco. "Art in Your Life," as the program is called, is designed to be a report on contemporary art activity locally, nationally and in Europe as well. The program seeks to fulfill the same aims the Museum does in its regular exhibition schedule. Activities have been shifted to a new medium and the manner of presentation is designed specifically for television. A basic part of the method of presentation involves the use of films. Films that have been specifically made for television presentation on the "Art in Your Life" programs, have extended the range of visual presentation beyond the studio action. Each program has been conceived as a unit dealing with one subject, and a film has been made on that particular subject. Enclosed you will find a more detailed account of the program and our activities to date included in one of our recent Press Releases.

"Art in Your Life" is a unique venture in so far as art museum television programs are concerned. There is no equivalent program being presented by any other art museum. Instead of having the regular interview session extend for a half-hour program, a special presentation suited to the subject is prepared for each program. To extend the scope of the program from strictly local reference, we are desirous to include nationally recognized American artists and European artists as subjects for future programs. Therefore, we are writing to you in the hope that you may be willing to assist us in obtaining the cooperation of some of the artists represented by your gallery.

During the first two weeks in September, two members of the Museum's Program Staff will be in New York to prepare films to be used on future programs. They will be: Frank Stauffacher, who is a professional photographer and well-known experimental film maker, and myself. We would very much like

HAROLD S. GOLDSMITH RIDGEFIELD, CONNECTICUT

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Monday, July 23, 1971

Received from Harold S. Goldsmith the following paintings and sculptures in good condition, purchased from the Downtown Gallery, New York City, in settlement of the claim of Popular Publications Inc against Harold S. Goldsmith for $5140.00 it paid for the hereinafter listed purchases from the Downtown Gallery

1 - Friedenthal	- "Big Brother" —	600.00
2 - Morris	- "Monte Carlo" —	740.00
3 - Sheeler	- "Wind, Sea and Sail" -	2500.00
4 - Levi	- "Submarine Patrol" -	600.00
5 - Lawrence	- "The Builders" —	300.00
6 - Zorach	- "Awakening" —	350.00
	TOTAL -	$5140.00

for Popular Publications, Inc.
Jack McKenna

AKRON ART INSTITUTE

140 EAST MARKET STREET AKRON 8 OHIO

CHARLES VAL CLEAR, Director

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COPY

Mr. E. H. Wuchter
Western Adjustment & Inspection Co.
1207 Akron Savings & Loan Bldg.
Akron, Ohio

Dear Mr. Wuchter:

When Mr. Culler was in New York last week Mrs. Edith Halpert of the Downtown Gallery informed him that she had had no report from you in regard to the damaged objects from her collection.

It is extremely embarrassing to us to find that no action has been taken. Will you please inform her of the position of this claim?

Yours sincerely,

(Miss) Bear L. Rugh
Administrative Supervisor

June 7, 1951

I am going to mail back the picture of the shaker piece as I think it is too big for what we want. I believe if we could fine small pieces tables and chairs we would be better off. Mrs. Rathborne told me about the table at Mrs. Maine's but that too seemed mighty large. Mrs. R. said that she was putting it in her auction. I would love to see a picture of it. Maybe that we could use in the cellar of the Stage Coach Inn.

How I wish I could stop over and see you but we have so little time and we go down next Wed. night. Where has the summer gone to. However we are only to be away for three weeks so it can hardly be called a trip.

My legs are a bit better but I still have pus in the kidney and I do so wish I could clear it up before starting away.

Mlle will be here all the time if you want to write to her Miss Marthe Giannoni care of the Museum. She and David I am sure can take the correct measurements and I know that she will do it carefully.

My verybest to you, what a good friend you are to me.

Affectionately

Aug. 3rd. [1951]

Fouring and Ralph Hill has tried to get me this afternoon about six times OH. DEAR?

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June 22, 1951

Mr. George D. Culler, Director
Akron Art Institute
69 East Market Street
Akron 5, Ohio

Dear Mr. Cullert

Finally the prints arrived and I selected a half dozen or so for the Akron Art Institute. I hope that you like this group. If not, do not hesitate to say so and perhaps at some future time I will have some others available.

You will note that these are a gift from my little Foundation which should grow in the future and should make more elaborate gifts.

Sincerely yours

EGHla

tion to publishing information regarding sales transactions. searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

[redacted]

dark about your dark remarks. Nothing has been suggested about any museum purchase of a Marin from the West Coast — is that it?

Newtown sounds good & I hope you are still able to be there — rather than back slaving in New York. However, I know you are planning good things for the new season.

Best from all of us.

Jerry —

[redacted]

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARCHIVES OF AMERICAN ART

filene's

Wm. Filene's Sons Company
Boston 1, Mass.
Filene's the world's largest specialty store

August 20, 1951

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thanks for the information about the peddler's wagon. The price seems reasonable and I imagine that your commission might amount to 15%. Is that your idea?

If, however, you think that the modern generation of Yankee traders keep $885 in their petty cash account you are improperly indoctrinated. The next step in this deal, if there is to be a deal, must wait until our anniversary plans have really jelled.

I shall keep this in the current file and let you know if and when there are developments.

Sincerely yours,

Stacy Holmes

Stacy Holmes
~~Public Relations Director~~
Yankee peddler, deuxième classe

SH/mh

June 15, 1981

Mr. Seymour Montgomery
245 Nassau Street
Princeton, New Jersey

Dear Mr. Montgomery:

Please forgive me for being so slow in acknowledging the receipt of the Horn Papers pamphlet. I read this with great interest and curiosity. Why any one should perpetrate such a hoax that involves so much effort, work and expense is a great mystery. Human motivations are frequently puzzling and so are expert opinions from time to time.

I am returning the booklet to you with my deepest appreiation. I do hope you will drop in when you are in New York.

Sincerely yours

DGH:lm

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North East Harbor Maine
Aug 7-51

NORTH REFUGE
POWELL'S LANE
WESTBURY, LONG ISLAND
NEW YORK

Dear Mrs Halpert -
The information you gave me about the "Eagle" is just what I wanted. The date when first used as an emblem of the USA. 1782.
I can easily see that one that was established. The Eagle was use in all funny decorations -
There is to be a meeting of the Society for the Preservation of L.I. Antiques in South Hampton at the Parrish Museum Friday

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

June 11, 1951

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The exhibition, "Some Contemporary Painters," comes down from the galleries today and your pictures:

"Improvisation of a Mill Town"
"Apteka"
"Black Sun - Manhattan"

will be returned to you shortly.

The exhibition was a great success, particularly among the artists and art school groups here, and I want to express a real appreciation of your generosity in letting us have the paintings for such a long time. Yours were essential to the success of the show.

Sincerely yours,

Edgar C. Schenck
Director

ECS:eb

ARCHIVES OF AMERICAN ART

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June 29, 1961

Mr. Frederick A. Sweet
Associate Curator of Painting and Sculpture
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Sweet:

Mr. Alan showed me your letter and I was very much upset with the general tone.

I suppose Mr. Alan will write you about the Zorach. Immediately after we received your letter I got in touch with Mr. Ritchie who accepted a substitute for the Brazil exhibition, so that you may have the "Men of Judah" which was originally selected.

Insofar as the Shahn is concerned I am at a complete blank on the subject. We have searched our files and have been unable to find the letter of May 2nd which you referred to in your letter. In the twenty five years of functioning in the art business, I have never forgotten a prospective sale, particularly to a museum. Any such inference could not and would not escape me. On the other hand I do not see how I could promise to withhold from sale the property of an artist for the period of six months. Frankly I am very confused and it is entirely possible that I made some statement to Mr. Rich that I cannot recall. In any event, I am extremely sorry that this has occurred as we have a deep affection for the Art Institute of Chicago and for the members of the organization with whom I have worked for so many years. I would not willfully do anything uncooperative, and certainly -- as a hard boiled business woman -- would do nothing to discourage a sale.

Be that as it may, aside from offering my apology, I promise that I shall urge Shahn to give up any teaching program for the summer and to concentrate on a painting, the most magnificent new picture for your exhibition and possible acquisition.

Please dont stay mad.

Sincerely yours

EGH:a

ESTELLE MANDEL
47 EAST 80TH STREET
NEW YORK 21, N.Y.
REGENT 4-6569
CABLES: ESTMANDEL

Agent for Creative Artists

Call her to say Jane Sorry - had personal problems She can write or call in Newtown

June 25, 1951

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York City

Dear Edith:

Can you have lunch with me Wednesday, Thursday or Friday of this week before you get away?

If not, how about a drink late afternoon? I suppose you can't come uptown away from the gallery, but I'll be glad to join you downtown if you'll set the date. Just call me or have your secretary call me.

All my best.

Sincerely,

Estelle Mandel

bb

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ARCHIVES OF AMERICAN ART

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THE INSTITUTE OF CONTEMPORARY ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

July 10, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was on vacation when your letter arrived; hence the delay. I have seen Karl since my return, however, and the exhibition seems pretty well in hand. I enclose three lists. The first includes paintings requested from museums and private owners. Several have still to be heard from and these are checked. The second list includes five unsold, which, I believe, you have in New York. Karl tells me that he sent you a copy of these titles. In any case, four more are now added, making nine to come up from the Downtown Gallery. The third list is the seven new paintings we have in mind. Some are in New York, some in Karl's studio.

At present, we are working over the catalogue, and everything seems well in hand.

Karl tells me that you are coming up later in the summer. I shall be here during the week as I am teaching at the Harvard Summer School, and am looking forward to seeing you.

Most sincerely,

Frederick S. Wight

Frederick S. Wight
Associate Director

fsw.cf
enclosures

CR

THE ARTS CLUB OF CHICAGO

109 EAST ONTARIO STREET

TELEPHONE SUPERIOR 7-3997
CABLE ADDRESS "ARTCLUB"

August 23, 1951

Mr. Charles Alan
32 East 51st Street
New York, New York

Dear Mr. Alan:

On or about September 25th, the Arts Club of Chicago plans an exhibition that will include paintings by Ben Shahn.

Will you consider lending for this exhibit the Shahn painting "Italian Landscape II"?

The Arts Club will pay the costs of packing, crating, shipping, and insurance in transit both ways and during the exhibit.

If the lending of this painting is agreeable to you, we shall write you confirming the date and giving details for shipping and insurance.

Sincerely,

Paul Schweikher

Paul Schweikher
Co-chairman, Exhibition Committee

ps:sg

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Carmichael

Newtown, Connecticut.
August 16, 1951.

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Dear Miss Lichten:

I cannot tell you how grateful I am to you for sending me the information.

I am very curious about the Mr. Eckart you mention and wish I knew where I could contact him. Perhaps he has done sufficient research to give me the data I require.

Meanwhile, I have written to Mr. Henry Paul and Mr. Frank Carretta. Perhaps after I return to New York I can take a trip to Philadelphia to meet these two men personally. In my experience it has always been most productive to have these personal chats with the oldtimers who, with some encouragement, can reminisce and - incidentally - supply extraordinary information.

Sincerely yours,

egh-k.

Miss Frances Lichten,
1709 Sansom Street,
Philadelphia,
Pennsylvania.

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

August 1,1951 .

Mr. Harold Goldsmith,
Ridgefield,
Connecticut.

Dear Harold:

Charles Alan phoned me today to advise me that a letter was received from John J. McVarish, asking for purchase prices for paintings by Fredenthal, Morris, Sheeler, Levi, Lawrence, and sculpture by Zorach - as well as any additional items which were acquired by you.

Before answering in September, when I return to the Gallery and get at the actual records, I wanted to consult with you. Furthermore, Charles gave me quite a shock when he mentioned that in the last paragraph of the letter there was a suggestion of disposing of all the works of art. You may recall our original agreement that your purchases would be deeded to some institution and not placed on the public market. In any event, this is something we should discuss in detail and I am still hoping that you and Yvonne will pay me a visit in Newtown. I telephoned a week or so ago, extending an invitation. How about coming up for lunch or dinner any time convenient to you. My telephone number is Newtown 241-J1.

Sincerely yours,

AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLER, Director

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EARL D. WARNER
MISS RUTH E. WHORL

July 18, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I arrived back in the office this morning after a month of playing hill-billy in the Tennessee mountains to find the prints and your letter here. They are very handsome; I thank you and your little foundation; the Institute thanks you, and will probably send along some more official indication of gratitude when the accession committee meets.

I sincerely hope your little foundation takes all its vitamins and grows to be a big healthy foundation. Thanks again.

Yours sincerely,

George

Director

prizes and it is possible that an artist might be awarded a prize less than the purchase price of his work. As prizes are subject to the acquisitions clause some hardship might be worked on an artist receiving such a prize. We suggest, therefore, that artists make an addition to their forms to the effect that a work is submitted to compete for prizes not less than the purchase price indicated.

The Museum of Modern Art in New York will be responsible for all costs of packing and transportation in the United States and will insure the works from the time they leave you until they are returned. The works are to be collected by W. S. Budworth and Son and the Moore-McCormack Lines have generously offered space in their ships for the voyage to the Biennial receiving station at the port of Santos in Brazil and for the return to New York. The shipment is to leave New York about the end of August and we would therefore need to have the works for packing by the first week in August. You can count on having them back by the end of January 1952.

We are very pleased that you are able to make these loans to us and count on your assistance in getting the biennial forms completed and signed. We are anxious to send an outstanding representation for the United States to this great international exhibition and your generous loans will be an important addition to it.

Very sincerely yours,

Andrew C. Ritchie, Chairman, Selection Committee
United States Section, Biennial International
Exhibition
Sao Paulo Museum of Modern Art, Brazil

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

ACR:ab

P.S. Please return the forms to me.

ior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director

ice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1. We, The Downtown Gallery, agree to purchase outright from you, and you, Wallace Reiss, agree to deliver and sell to us during the year dating from July 1 1951, a number of pictures selected from your entire production for a minimum of One Thousand Dollars ($1,000). As a starter we are purchasing the pictures listed in the attached schedule, and for further purchases the same price scale will prevail based on the size and medium of the pictures already purchased, up to and in excess of the minimum.

2. We agree to supply frames and photographs for the pictures we purchase; we further agree to bear the expense for exhibition space on our premises, for staff, advertising, printing of catalogues, etc., postage, mailing, and promotion. We intend to devote a specially designed gallery, called THE GROUND-FLOOR GALLERY, to the permanent exhibition of your work and that of other participants and will, when considerdd timely, arrange one-man shows. We will also endeavor to place your work in outside exhibitions in museums and galleries in various parts of the country, and will work toward our mutual benefit.

3. In giving us exclusive representation, you agree to pay The Downtown Gallery a commission of 33-1/3% of the selling price, mutually agreed upon, for all mural, commercial, and other commissioned work, on reproduction rights, and on any sales made directly by you. It is understood, however, that as your representative we will have first refusal in the purchase of any picture.

4. Cash awards, other than purchase prizes, will accrue wholly to you. On purchase prizes, The Downtown Gallery will retain the marked selling price, and you will receive any sum in excess. This applies to pictures we own. On those owned by you, we will receive a commission of 33-1/3% of the marked selling price, with the full balance retained by you.

5. You agree to grant us four separate options to renew this arrangement for four separate renewal periods of one year each, upon the same terms and conditions herein set forth, the first period commencing immediately upon the expiration of a year from the date of this agreement, and renewable on the same day of each subsequent year of the term. If we exercise our option, we agree to pay an increase of 10% each successive year over the price scale listed in the attached schedule.

6. These four separate options which we shall have will be considered automatically exercised unless we give you written notice on or before June 1st, of any year that we do not wish to exercise our option. It is understood, of course, that if we should ever give you notice and thereby not take up our option, we will forfeit any subsequent options which we may have.

THE DOWNTOWN GALLERY, INC.

by Edith Halpert
President

Agreement confirmed
as stated above:
Wallace Reiss

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91 Central Park West
N.Y. Aug 22, 1951

Dear Mrs. Halpert,

I've kept putting off writing this letter all summer, because it is as difficult, to write what I have to. The point is that we have had to give up our business, and until my husband establishes himself again, our source of income has stopped. It was unfortunate that I bought all those pictures at the time I did, but I couldn't foresee what

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June 26, 1951

Mrs. Hazel B. King, Curator
The Dudley Peter Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Mrs. King:

Enclosed you will find a photograph of our new Bradley. No doubt you have seen numerous reproductions of the one we had previously and which we sold to the Phillips Memorial Gallery a good many years ago. The title of the latter was "The Cellist". The most recent reproduction of this picture appeared in the Virgil Barker book.

As a return compliment, would you be good enough to send me a photograph of your Bradley. Furthermore, if you have any facilities for so doing, would you be good enough to have a photostat made of the two pages referred to in your letter as I have never seen the article by Wolfgang Stechow. I shall be glad to pay for the photostat.

It was awfully nice to see you in Philadelphia, but I had hoped you would come to New York and we could have a real chat.

My very best regards.

Sincerely yours

DGHLa

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

July 27, 1951.

Dear Mrs. Halpert:

I have not written you before as I have been utterly miserable since you left. It is the same old story - pus - and the Doctor feels that my legs, being the weak part of me, suffered unduly from this severe infection. I have not been able to do anything at the Museum, and you know how disappointed I am over that.

Mrs. Schoonover phoned that you had secured the fire engine weathervane. I am sure it will be a great acquisition.

For your information, there is a Hudson, Massachusetts. It is west of Cambridge and on the Boston and Maine Railway - a town of about 7000.

May I correct where the cow weathervane came from? It was from Richford, Vermont and not Hardwick.

You have no idea how deeply I appreciate your coming up here and working so hard over our (yours and mine) collection. I was not much help to you and my only excuse was that I felt so sick and was suffering so that I fear I was cranky. I will certainly do my part with the eagles, even if I must delay it until September. I would hate to fly to Scotland and not be able to stand up.

Again many, many thanks to you. With all the appreciation in the world, I am

Affectionately yours,

Electra Webb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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June 15, 1951

Mr. Otto Karl Bach, Director
The Denver Museum of Art
Fourteenth Avenue and Acoma Street
Denver 4, Colorado

Dear Mr. Bach:

Are you planning to be in New York before the first of July?

Because the interpretations of sociological material vary considerable, it would be preferable to have the selection made directly by the person who is organizing the exhibition. Otherwise, if you are willing to pay for the prints, I shall assemble a group of photographs which, in my judgement would fit in. Please let me know.

Sincerely yours

DGHlm

ARCHIVES OF AMERICAN ART

ior to publishing information regarding sales transactions,
esearchers are responsible for obtaining written permission
om both artist and purchaser involved. If it cannot be
tablished after a reasonable search whether an artist or
urchaser is living, it can be assumed that the information
ay be published 60 years after the date of sale.

Dear Frank:

I was shocked and very sorry to receive Ann's letter about your illness. I do hope that you are on the road to recovery by this time. What with Dr. Dick (or is it Dr. Shick?) I didn't think anyone caught diphtheria any more, andleast not anyone but little little children and you seem a long way from your second childhood. Do let me hear from you when you are well enough to dictate a letter.

I am sad not to be coming to the Coast. But I am just so broke that even though it would only cost a few hundred dollars, I don't think I should spend that money. I would like to save the money to-do a few things with my apartment. And then I think it would make my mother very happy if I spent a few days in Maine with her. Since my father died she has been awfully good about not demanding our attention and clinging to us, but I still feel some responsibility to help her make her adjustment. So I am going to Monhegan which is so removed from the world that it really seems further away than California. John Dreyfuss (Henry's son) is cat-sitting for me through Labor Day, so I won't have that worry. I have lost some weight, and especially, since I have been swinging on my Abercrombie & Fitch bar (exercise, not drinking bar) very regularly I have lost my belly and am in much better physical shape than I have been for some time. I want to get a lot of exercise during my vacation and really get this tired old carcass back the way it used to be. A conceit, I suppose, but I am determined not to be a pudgy old man - and then I was tremendously impressed with the fact that had not my father's abdominal muscles been so flabby, he would have had a much better chance for recovery.

The Marins and several other paintings arrived today. Frank, I hate to complain, especially since you probably have so many other things on your mind, but two glasses were broken (one Marin and one Zerbe) and generally the frames are in very poor condition, terribly scratched and nicked and show careless handling. The is most true of the Marins, and shows most because they are that white enamel and several were brand new frames. Do you think you can collect any insurance for these damages? Berkeley reported the broken glasses to the RR Express Co.

Do you wish some other paintings? If so, which artists? When you are feeling well enough, let me hear your desires (for art, I mean).

rior to publishing information regarding sales transactions, esearchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

The pictures arrived safely, and it was good to see them even if they did not bring home the bacon. Again, many thanks. Regards to Charles Allen and many best wishes to you

Romulo Rivera

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GEORGE W. W. BREWSTER ARCHITECT
101 NEWBURY STREET BOSTON 16, MASSACHUSETTS

June 1
19 51

Dear Edith:

I have mailed you two little folders of the Brookline house to do with as you will. (I hope you can still persuade the industrial tycoon to be my sponsor.)

The beautiful house in Chicago will soon be in the hands of the decorator. One result of this I observe is that there will be no paintings on the walls. I wonder what can be done with the boys.

The Narragansett Bay house is nearly done. I would like to take you and show it to you sometime soon if ever you think you could spare the time.

It does not look now as though we will be in New York again until the fall, but if we are the first stop will be Downtown.

Sincerely,

George

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

item. Is there any possibility that you will drive from Shelburne to New York on your way to Scotland? If so, you could stop off at Florine's and it would be so nice to have you as a guest in Newtown - and have you see an original Connecticut house.

I shall continue sending the catalogue material to Shelburne so that David Webster or Duncan Munro can supply the dimensions for the big books. Either of the men could fill in the sizes on the small sheets. Perhaps Mademoiselle can supervise this work in your absence.

Do take care of yourself - and let me know whether there is anything that you have in mind for the following month.

Sincerely yours,

egh-k.
encl.

P.S.
I would very much like to get your son's reaction to the decoy outline.

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June 20, 1951

Mr. Henry Clifford, Curator of Paintings
Philadelphia Museum of Art
Fairmount Park
Philadelphia, Pennsylvania

Dear Mr. Clifford:

During my recent visit in Philadelphia I saw the Elkins collection and was very much impressed with this most recent gift. You are certainly making many and varied wonderful additions to your collection.

As a side issue, it occurred to me that with the Folk Art that you have had and the Elkin acquisitions, you really have a nucleous of one of the top collections in the field. I should very much like to have you see our record of photographs, recording what we have available for museum purchase. We have, as you may know, the most comprehensive collections of museum material in the folk art category, taking in painting and sculpture in all media. While we have the reputation of being the most expensive gallery - a reputation that I deliberately created -- we can and do make exceptions for certain institutions that are really building up an outstanding collection of folk art. Furthermore, in view of the fact that a good number of my purchases were made as far back as 1929 at the prevailing prices, I could give you terrific bargains. This would be a good time to get some breaks for the museum.

In any event, I shall be glad to let you leaf through our photograph books and to show you paintings and sculpture which you may consider important examples for the museum. And, it is always so nice to see you.

Sincerely yours

EGH:la

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filene's

Wm. Filene's Sons Company
Boston 1, Mass.
Filene's the world's largest specialty store

August 3, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Your discovery of a Yankee peddler's wagon is a fascinating one.

We have not yet approved a centennial budget and I am afraid we are not in a position to act fast on this unless the price is exceedingly low. How much are you asking for the wagon and where can we look at it?

Sincerely yours,

Stacy Holmes, that old peddler,

Stacy Holmes
Public Relations Director

SH/mh

BENJAMIN SONNENBERG

tior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HARPER & BROTHERS
Publishers Since 1817

49 EAST 33rd STREET
NEW YORK 16, N. Y.

June 6, 1951

Dear Mrs. Halpert:

We are now trying to line up our plans for our promotion and publicity on the forthcoming Shahn biography. The book is scheduled to be published on September 19, but as you undoubtedly know, we have to work quite a few weeks in advance to get everything lined up.

It occurred to me that you must have in your files the best list of names of people who would be interested in this publication, to whom an announcement of some kind should be sent. If you can give out this list, we here can take care of this; if you would rather keep it, I wonder if you would mail out shortly before publication a batch of announcement cards which we will prepare here for you.

All in all, I would very much like to get your advice on further ideas for promoting this biography, at least to that group of people who know and probably own some Shahn art. Could you, for instance, provide us with a list of those museums which have bought Shahn paintings? We might try to do some direct mail promotions to them.

I know you will have many other ideas and I should very much like to get together with you soon to talk about them. Will you give me the pleasure of luncheon with me some time next week? Possibly Wednesday or Friday? I am looking forward to hearing from you.

Sincerely yours,

L. Joan Daves

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street

L. Joan Daves:fl

Are you interested in getting books at our dealer's discount & making your own promotion?

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Kuniyoshi
Rotting on the Shore. 1945. Norton Gallery and School of Art
(Headless Horse who Wants to Jump as a substitute)
Fish Kite. 1949-50. Downtown Gallery 3000
(Exit as a substitute)
She Walks among the Ruins. 1945-46. Mr. and Mrs. Otto L. Spaeth
(Somebody Tore my Poster as a substitute)

Zorach
Dancer Resting ~~Man of Judah~~. 1950. Downtown Gallery 4000

Shahn
Spring. 1947. Albright Art Gallery
(Cherubs and Children, as a substitute)
The Blind Accordian Player. 1945. Neuberger
(Fourth of July Orator as a substitute)
Mother and Child. 1947. Downtown Gallery 1400

Sheeler
Catwalk. 1947. Charles Bauer
Barn Abstraction. 1946. Mr. and Mrs. Robert Straus
Mill Town ~~Manchester~~. 1949. Downtown Gallery ~~1500~~

Davis
Little Giant Still Life. 1950. Virginia Museum
Arboretum by Flash Bulb. 1942. Mr. and Mrs. Milton Lowenthal
(New York under Gaslight as a substitute)
One additional painting to be selected from the gallery shortly

O'Keeffe
Pelvis with Distance. 1943. Mrs. James W. Fessler
Cliffs beyond Abiquiu. 1943. Mr. and Mrs. Lurie
Poppies ~~Early Spring Tree~~. 1950. Downtown Gallery 5000

As you see this comes to at least nine loans we would like to have from the Downtown Gallery and possibly several others if we have to make substitutions. I would very much appreciate it if you would check with Miss O'Keeffe about the loan of all three of her paintings. We will write to the other owners.

We also need your assistance with the Sao Paulo forms. I am sending you an Identity Form for each artist and an Entry Form in triplicate for each work to be borrowed from you (also two extras for the O'Keeffes). We have not filled in the works to be exhibited on the Identity Forms as we felt it would be wiser to wait for definite word from the other lenders. Would you get us the answers to the other questions and the signatures.

As you will note from the enclosed copy of the Regulations, a number of purchase prizes are offered by the Biennial. Besides the ones in the list we have had notice of many additional prizes, some of them as high as Cr.$100,000 (about $5500). Sections 10 and 16 of the Regulations list rules governing competition for the prizes and artists are requested to specify on the Entry Form whether they wish to compete for these. We do not have a complete list of the

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June 28, 1961

Mrs. Elizabeth Navas
316 East 66 Street
New York, N. Y.

Dear Elizabeth:

Pardon my error in connection with the Marin. Just for the records I am enclosing a memorandum of which I have a copy in file. Do not consider this a bill.

I do hope that the Ford Foundation will come through, as the project is really worthy and too many of these Foundations are used for too many unworthy causes.

Sincerely yours

EGHLa

[redacted]
rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

July 25, 1951

Mr. Edward F. May
Manhattan Storage & Warehouse Company
52nd Street and Seventh Avenue
New York City

Dear Mr. May:

Thank you for your letter of June 27 regarding the return of the paintings from the various New York galleries which Mr. Byrnes selected for the Invited Section of the 1951 Annual Exhibition. Enclosed is a packing list giving the contents of the 9 boxes of paintings which we are returning.

We are forwarding our Box No. 5 via express prepaid on Thursday, July 26, and the other 8 boxes willbe ready for shipment on or about August 1. We will notify you via air-mail exact shipping date.

The paintings are to be returned to the following galleries as indicated:

3	paintings	A.C.A.Gallery	open	
7	"	A.A.A.Galleries	"	
9	"	Downtown Gallery	"	
4	"	Durlacher Bros.	"	Porter on premises
8	"	Grand Central Moderns	"	
2	"	Hugo Gallery	"	
2	"	M. Knoedler	"	Sept. 5
3	"	Koots Gallery	Open after Labor Day	
3	"	Kraushaar Gallery	Open	
3	"	New Art Circle	"	
2	"	Pierre Matisse Gallery	Closed until Sept. 15	
7	"	Betty Parsons Gallery	Open	
2	"	A.P.Rosenberg & Col	"	
3	"	Catherine Viviano Gallery	Open after Labor Day	
3	"	Willard Gallery	Open after Labor Day	

8/10
Ans

The Old Print Shop Inc.

Harry Shaw Newman
Established 1898
150 LEXINGTON AVENUE New York 16, N.Y. TELEPHONE MURRAY HILL 5-3950

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Genre
Hawking
Historical
Horse Racing
Humorous
Legal Prints
Maps
Marines
Medical Prints
Mexican War
Military
Mississippi River
Music
Naval
New York City
New York State
Portraits
Railroads
Rowing
Sentimental
Shooting
Silhouettes
Skating
Sporting
Steamships
Temperance
Tennis
Town Views
Trade Cards
Trotting
Turf
Valentines
Views—American
Views—English
Whaling
Winter Scenes
Yachting

August 7, 1951

Mrs. Edith Gregor Halpert
Newtown
Connecticut

Dear Edith:

I did not know that you are making a catalogue of Mrs. Webb's primitives in the round but am delighted and will do anything I can to help you.

Enclosed is a copy of the information which came to us from New Orleans pertinent to the wooden figure of an Indian. The compiler of this information refers to the Indian as a "figure head" but neither he nor we ever felt that it stood at the bow of the ship. This would have been impossible on a Mississippi boat for the vessel nosed right into the shore and dropped a gang plank. The figurehead, if such it was called in those days, was perched atop the pilot house.

The carved rooster came to us from Connecticut and the whirligig figure of an Indian coated with pewter came to us from western New York State. I really have no more information about either of these objects. I bought both from antiques dealers.

By a coincidence I have in my lap at this moment two early water colors that have to do with Newtown, Connecticut.

A VIEW OF SANDY HOOK, NEW TOWN, colored portion measuring 8 x 13 $75.00

SANFORD HOMESTEAD, SANDY HOOK, CONNECTICUT signed L. Sanford, 7 x 9 $45.00

Both belong to a private collector who has grudgingly agreed to the above prices which include a commission for us. The larger is a general view of the town, the smaller of a single salt box. Would you like me to send them up on approval

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS — A FREE PUBLIC ART MUSEUM — FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN
TELEPHONE 7-2191

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July 6, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have considered the purchase of the little ZORACH, Reclining Nude, and after great many deliberations, have decided not to acquire it. It is our feeling that ZORACH should be represented by a more important example in our collection.

I am, therefore, asking our registrar to arrange to have this packed and returned to you in New York. Would you, however, kindly advise us whether the piece is insured other than the nominal declaration of $550, which we will declare on the box?

I am off for Europe tomorrow for a short trip.

With kindest regards,

Very sincerely yours,

C. C. Cunningham

C. C. Cunningham
Director

ccc/mtl

MAGAZINE MANAGEMENT
COMPANY
EMPIRE STATE BUILDING
NEW YORK

MARTIN GOODMAN
GENERAL MANAGER

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August 20, 1951

Mrs. Edith Halpert
Newtown, Connecticut

Dear Mrs. Halpert,

It was so nice meeting you and seeing your beautiful house several weeks ago. I wanted to drop you a note sooner but have been away on vacation.

I understand that the Downtown Gallery will reopen after Labor Day, and that you will be in town then. Perhaps we can get together some day and talk over the possibilities of a story, "Focus on Early American Art."

Sincerely,

Willa Percival

Willa Percival
Associate Editor
Focus Magazine

WP:

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LEHIGH UNIVERSITY
Department of Fine Arts
BETHLEHEM, PENNSYLVANIA

CR

July 13, 1951

The Downtown Gallery
32 East 51 St.
New York 22

Gentlemen:

We would be interested in showing such an exhibition as your "American Art." Our gallery accommodates fifty to seventy-five pieces averaging 24" x 30", and is patronized by faculty and students, and the communities throughout Lehigh Valley.

We would provide two-way transportation and insurance, at your evaluation, from the moment of packing until the exhibition is returned. Our shows generally run on a three-week basis.

If you will inform us at an early moment, we can include the dates in our schedule, which is nearly ready for publication.

Very sincerely,

Francis J. Quirk

Francis J. Quirk
Head, Dept. of Fine Arts

FJQ/ems

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June 16, 1951

Mr. Robert Straus
Straus-Frank Company
Houston, Texas

Dear Robert:

I was greatly surprised on reading your letter, that Preusser had not heard from us. I wrote him almost two weeks ago, advising him of his good fortune. Not only was his work very well received, but all four pictures that we had here on consignment, were sold, and one of them was invited to the Art Institute of Chicago for its major Annual exhibition. All in all, the "Newcomers" exhibition was a temendous success and the Texas artists were particularly successful. Grammer sold one picture and Cynthia Brants sold two, and together with Preusser, all had an excellent press. I am sorry that you missed the show and missed making the discoveries. I shall write you soon about the terrific plan we devised as a result of this exhibition. Meanwhile, save up your pennies as this plan will call for a thousand dollars.

How come you and Carol stay away from New York for so long a period. We miss you and wish you were here.

Frankly, I have not been thinking about an air conditioning unit as it has been cold and wet, and I am happy to go off to the country for two months. I suppose the first hot day will make me regret my inertia, but what do you mean that we have only two or three artists you would like to own. What is the matter with the other twenty?

In any event, I hope to see you and Carol very shortly. My very best regards.

Sincerely yours

EGHla

Please acknowledge

MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK 21, NEW YORK

August 1, 1951.

Mrs. Edith Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed is check for $800 in payment of "Pisces" weathervane on memorandum bill of May 10th.

At your convenience kindly send receipted bill to me to the above address.

Sincerely yours,

Mrs. J. Watson Webb

#1191

Enclosure:
check

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ARCHIVES OF AMERICAN ART

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P.O.V.

June 4, 1951

Mrs. Reuben Oppenheimer
3508 Bancroft Road
Baltimore 15, Maryland

Write the Hupschild

Mrs. Edith G. Halpert Director,
The Downtown Gallery,
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your letter of May 28th, notifying me of the pictures by Robert Kniposchild that are now in your gallery.

I wish that I could see my way clear to coming to New York this month but I am afraid I shall not be up until July or August. I shall have to hope that some of Mr.

31 July 1951

Popular Publications, Inc.
205 East 42 Street
New York 17, N. Y.

Attention: Mr. John J. McVarish

Dear Mr. McVarish:

I have in hand your letter of July 26, regarding the paintings purchased for your account by Mr. Harold S. Goldsmith. Both Mrs. Halpert, the director of the gallery, and the book-keeper are away for the summer. We are operating at present with a skeleton staff and the information you request is momentarily unavailable. Mrs. Halpert will return to the city immediately after Labor Day. At that time I feel sure she will be glad to discuss these paintings with you and give you all possible assistance.

Sincerely yours,

THE DOWNTOWN GALLERY

by_____
Charles Alan

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ARCHIVES OF AMERICAN ART

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CR

16 August 1951

Mr. Allan T. Schoener, Museum Assistant
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Schoener:

Upon receipt of your letter of August 13, I have talked to both Stuart Davis and Ben Shahn.

Last Spring, after six years, Stuart Davis finished a major painting on which he had been working all that time. Now he is struggling to complete several new paintings for a one-man exhibition next season. He is tremendously interested in your idea, and would be glad to cooperate with you — but not just at this moment. If you are going to spend any time in New York after your return from Europe, Mr. Davis hopes you will give him a rain-check. Mr. Shahn is going to be in and out of town during the period of your visit; he also does not think he would have material for you.

Personally, I think you could make a fascinating film of either Karl Zerbe or Charles Sheeler. Zerbe, especially, as a master of painting techniques would offer a demonstration completely new on film.* As this gallery will be closed until September 4, I would suggest that you communicate directly with them. Their addresses are:

Mr. Charles Sheeler
Dow's Lane
Irvington-on-Hudson, N. Y.

Mr. Karl Zerbe
Snake Hill
Belmont 78, Mass.
(this is really part of Boston)

Sincerely yours,

Charles Alan
Associate Director

* I suppose you know a retrospective exhibition of Zerbe's paintings is coming to San Francisco next Winter -

So, now, we come back to this unpleasant subject of money. Briefly, this is my idea: $100 a week (not a drawing account, a salary), plus $20 a week expense money, plus 7½% bonus on gross sales over $150,000. This would mean no extra percentage on Folk Art or artists' commissions. It means that on a gross of $170,000, however earned, I would make $7500 in a year. I think that is reasonable and does not put an undue burden on the gallery.

I must repeat: this is NOT an ultimatum. This letter is simply a means of stating my feelings as a basis for your consideration and further talk. I think we both share a dislike of bargaining; I have thought out what I think is fair financially. I do hope you will seriously think about it. I do hope, most of all, that you receive this letter in as friendly a spirit as it is written.

Love to you,

Chas.

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UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

DEPARTMENT OF ART

July 3, 1951

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York City

Dear Mrs. Halpert:

The Art Department at the University of Minnesota calls your attention to the enclosed summer session announcement, and would like to invite you to the symposium, the special convocation by Karl Shapiro, the special lecture by Andrew Ritchie, and the orchestral concert with Stephan Hero soloist.

Another feature of this period is our exhibition of eighty paintings by forty outstanding American painters. Following Mr. Ritchie's lecture on Wednesday, July 11, The University Gallery is to hold open house from four until six p.m., and we hope you will be able to attend.

Sincerely yours,

H. H. Arnason
Department of Art

hha/bm
encl.

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Ed Spillars - DESIGNER OF INTERIORS

MEMBER OF A.I.D.

2722½ FAIRMOUNT STREET • DALLAS 4, TEXAS • TELEPHONE STERLING 2474

June 27, 1951

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attn: Mr. Charles Alan
Associate Director

Dear Mr. Alan:

Answering your letter of June 22nd, I wish to advise that the rooms at the Museum will be on exhibit for one year. However, I told Mr. Bergelin, of the Pine Shops, that you would probably have to recall the Indian before the exhibit is over. Therefore, any time you are in need of it, or wish it returned, please write me or direct to Mr. Bob Bergelin, c/o The Pine Shops, Big Rapids, Michigan, and the Indian will be returned to you immediately.

As you long as you feel that you can spare the figure, however, I would greatly appreciate your leaving it at the Museum. We feel greatly indebted to you for the use of the Indian, as it is one of the highlights of the Exhibit.

I am looking forward to seeing you on my next trip into New York, and to seeing whatever exhibits may be on at the time.

Anytime I can extend a favor to you in this part of the country, please do not hesitate to let me know.

Sincerely,

ED SPILLARS - INTERIORS

Ed Spillars

Ed Spillars

ES:so

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

R&G FURNITURE CO.

PHONE 2-1101

AT THE SIGN OF THE ROCKER

116-124 MAIN STREET
EVANSVILLE 8, INDIANA

8-22-51

Downtown Gallery
New York City

Dear Mrs. Halpert,

On the chance that you are not out of town this summer, I'm writing now to ask you to work something out for me. If this is on your desk when you get back from a summer jaunt, you will not want to be bothered. But when you get around to it, tell me if you can work out some way for us to borrow about a dozen Marin pictures for a three week show we are planning for May of 1952. We are hopeful to have a showing from pieces begged and borrowed, with a fair representation of periods and styles, as well as some variation of subject matter. Your help will be essential, and I trust you will be able to manage something for us to work on.
Best regards,

Bill Gumberts

W. A. Gumberts

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The Pine Shops, Inc.
Big Rapids, Michigan

August 10, 1951

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

Mr. Ed Spillars has forwarded to me a letter concerning the Indian figure which you were kind enough to loan us. You mentioned it will be satisfactory to keep this figure through September and perhaps longer. It is very kind of you to allow us to do this, and whenever you need it, if you will advise us, we will send it to you at once.

I am enclosing a photograph of the figure as it is used in the supper room, and as you will be able to see, I think Mr. Spillars has used it very effectively.

Yours very truly,

THE PINE SHOPS, INC.

Robert B. Bergelin

Robert B. Bergelin

RBB:fw
Enc.

ARCHIVES OF AMERICAN ART

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Newtown, Connecticut.
July 26, 1951.

Mr.H. H. Arnason,
Department of Art,
University of Minnesota,
Minneapolis 14, Minnesota.

Dear Mr. Arnason:

I must admit that I am a little late in declining your very kind invitation of July third. However, I took it for granted that you would realize that at my age of life I don't make a thousand mile trip, even for a convocation by Karl Shapiro. Nevertheless, I regret very much not seeing the exhibition, which must be tremendously interesting.

How is it being received? I was hoping to get firsthand information from Andrew Ritchie, but missed his visit. Do drop me a note when you have some spare time.

Sincerely yours,

egb-k.

7 June 1951

Mr. George Grammer
3117 James Street
Fort Worth
Texas

Dear Mr. Grammer:

Enclosed please find a check for your painting which was sold in our exhibition.

We are thinking of trying an experiment and buying a very few paintings by some young artists, for resale. For this reason, we would appreciate it if you would send us a group of photographs of paintings you have available. Or better still, you might be able to make a package of about a dozen paintings and send them on to us so that we may make a selection. They need not be framed. Would you please be sure to note the title, date of execution, and price on the reverse of each? Do remember that, while we do not want to take advantage of any artist, our funds for this experiment are extremely limited and we would like to make a little money so that we may be able to buy more paintings.

Sincerely yours,

Charles Alan
Associate Director

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PHONE LEHIGH 4-3560

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August 21, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Re: Frances Goldstein

My dear Mrs. Halpert:

Your very interesting letter was received by the office this morning.

May I suggest that we wait with the disposition of the notes until you personally call after Labor Day.

Please be assured that Justice will be done.

With every good wish, I remain

Very sincerely yours,

Max Braun

MAX BRAUN
Executive Director

MB:ss

that may result also from conflicting suggestions. After all, each of us knows best the artists he works with closely and we are in the proper position to suggest the right example for a specific institution. What do you think about the situation? In writing, please use the above address.

I wish you and Mary would come to Newtown to cool off - I am referring to the temperature.

My best regards to both of you.

Sincerely yours,

egh-k.

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NATIONAL GALLERY OF ART
WASHINGTON 25, D. C.

SMITHSONIAN INSTITUTION

July 5, 1951

Dear Mrs. Halpert:

I am away from Washington but my secretary has written me that you have inquired about the status of "Colossal Luck". I spoke to some of our trustees about the painting, but no decision was taken at our last meeting. I shall bring the matter up again at the next meeting in October and I think I shall be able to give you a more definite decision at that time. Thank you very much for offering to send the painting to the Gallery for the trustees to see. If this seems desirable in October I shall avail myself of your offer.

With best regards,

Yours sincerely,

John Walker
Chief Curator

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

NE-HA-SA-NE
N. Y.

Dear Mrs. Halpert,

The morning I left your book of Christianson and the Rockefeller Catologue arrived. So many thanks for them. I did not have the chance to read your introduction and will as soon as I return to Shelburne which will be in about ten days.

Very quiet and peaceful over here and I am enjoying every minute of it.

Do hope you are having a nice summer and not getting too tired. I look back with such pleasure to the two days that you were with us at Shelburne.

We start to move the Cavendish house this week. I wonder how soon the war will stop us. It looks so grim to me.

Keep me posted as to what you find, and with every good wish, I am

Affectionately yours,

Aug. 10th.

Electra Webb

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Rec'd

J. JAY McVICKER
321 Walnut Street
STILLWATER, OKLAHOMA

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July 23, 1951

Edith G. Halpert, Director
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

The three paintings that were shipped to me in May have been received in good condition.

It is gratifying to know that the exhibition was a success and so thoughtful of you to inform me of the publications that carried reviews.

I wish to thank you for including me in the Newcomer group. The sale of my painting "Three Prisoners" to a New York collector is indeed encouraging. Hope that you may continue to find my work of interest.

Sincerely yours,

J Jay McVicker

ARCHIVES OF AMERICAN ART

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file
Received June 12, 1951

Dear Mrs. Hopper

Many thanks for your kind letter and for the opportunity to have shown at the Bouctouche gallery. I seem to have missed all but a few of the reviews, these did not happen to mention my picture but they seemed very favorable to the show as a whole! Congratulations for your show.

At the moment I am about to move into a studio and I hope to work through the summer without interruption. With the material that I now have on hand it is possible that by next winter I will have enough work for a first show — with Frank if he should have space for it. At that time I should like to send you fotos of the work of I may.

Should you by any chance come to Los Angeles again this year please call me. Frank will have my number and the address is 209 S. Clark Dr. Beverly Hills, Calif.

tior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

frost bros.
SAN ANTONIO
TEXAS

June 2nd, 1951

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York City, N.Y.

Dear Mrs. Halpert:

The attached radio script is Amy Lee's broadcast on the first show. You may enjoy it.

The second group is attracting much more attention than the first. There have been no sales as yet but I'm reasonably certain there will be before the end of the month. Advertising and publicity will break next week.

Cordially,

Murray Perkowitz

MB EM

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Mrs. Halpert,

Your pictures have finally arrived. Five small books. Shall I give these to Munro as you have his or do you want them semt back and you return ours?

These are not clasified as you have yours.

I have not been able to do any work at all infact yesterday is the first time that I have walked into the buildings. So the Eagles will have to wait till I get back and I know you will not mind that also if I wait and make all your suggested changes in the fall. I have them all written down. All that I have done is to have Mlle take out the two dolls and two very small Indians.

this give me a sense of security? Can I feel at ease about turning my baby over to you? I have a firm conviction that in this competitive world, evryone must sekk his own interests. I would encourage you always to better your position in life and to take advantage of superior opportunities. But please think this point out, when you talk of security.

I am agreeably surprised, on the other hand, that you express so sincerely your devotion to the gallery. This makes me happy. At times I have felt that you disliked the work of so many artists, that your interest in them fluctuates constantly, that you wre not in agreement with my loyalty to them and belief that they will come through with their experiments. I am sorry that I misunderstood. Your statement in the letter is the best thing I've heard, and it changes the picture considerably.

The Marin Room was indeed youridea, and you have heard me express it to Marin, his lawyer, and others repeatedly. The Marin Room replaced the young artists' idae, which I have been flirting with for some time, and which was in my mind when I started the trips through the country. It all jelled at once, together with the plan for obtaining money from clients. These thoughts came piece by piece, and fell into a single pattern at once, when the Folk Art idea was incorporated. But that is of little importance. In all, you have been the most valuable asset to me, and I have taken the bad spots because of this realization. I know I have given you some bad ones myself. But let us both turn over a new leaf today, and start with a new understanding. This is my counter-proposal.

I shall undertake the additional overhead - of $6000. annual salary, with a portion reported as business expense; plus a commission of 7½% above a gross of $150,000. a year in The Downtown Gallery sales column, just as you propose. But you are to assume complete responsibility, not only in direct selling, publicity, catalogues, museum exhibitions, and other executive duties, but also in relation to the entire organization including apparently petty, but actually important details like artists' biographies, record books, the appearance of the gallery. In other words, you are to assume the character of a joint ownership, with the same desire to keep the overhead down even on what you consider trifles like phone bills, extras in framing, etc.. I can assure you that I shall be glad to share any increased net income, and shall be happy to have you take over the entire burden when the time comes for that.

And so, may this become a happier business relationship.

Leohayem

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TEXAS CHRISTIAN UNIVERSITY
FORT WORTH, TEXAS

SCHOOL OF FINE ARTS
ART DEPARTMENT

June 16, 1951

The Downtown Gallery
32 East 51st Street
New York City

A requisition has been forwarded from our business office for the Wesley Lea painting entitled Night Music which has been selected for purchase from the Contemporary Exhibition we had from your gallery.

The paintings have been returned some time ago, and we have a bill from the packers verifying their return. The missing canvasses, which they noted, were distributed as per your request. Testiliean Progress of Julius by Paul Burlin, was forwarded to the University of Colorado, and the Rainey Bennett, Canal Street, New Orleans, together with the Stuart Davis, Terminal, were delivered to the director of the Dallis Museum of Art, Mr, Jerry Bywaters, who called in person for them.

The exhibition was a success. Interest and appreciation have increased a good deal. The spring time seems to be a better time than in December. The interest was concentrated on painting and, also, it seemed to be a nice transition into the summer season which might develop into a real activity period in the future.

We have at the present time a little depression period, which is felt by schools all over the country. I am certain that the reorganization and 'build up' of the immediate future will make much more out of the Fine Arts. Exhibition schedules are being concidered in connection with lecture programs and music program series generally throughout the country.

most sincerely yours
S. P. Ziegler
Samuel P Ziegler
Art Department

THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT
PHILIP R. ADAMS, DIRECTOR

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June 4, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Many thanks for your letter of May 31st and the enclosed check for $15.00.

A man who was associated with Tuchfarber said that the chromo lithograph A ROYAL FLUSH was made from a painting by Mat Tindly. The plates were made by Gus Ilg who made the stones for THE OLD VIOLIN.

We have no record of the artist Mat Tindly here in the Museum library. If I can get any additional information, I'll certainly let you know.

I'm sorry that the Stuart Davis will not remain here, but where there's a will there's a way. Next year I hope the amount for purchase will go up to $1500.00. I wonder how successful your "Newcomers" exhibition was. I wish I could have seen it.

Sincerely,

Ed Dwight

Edward H. Dwight

[Lend. Aug. 2, 1951]

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Newtown, Connecticut.
August 1, 1951.

Mr. Benjamin Sonnenberg,
247 Park Avenue,
New York, N.Y.

Dear Ben:

Following our telephone conversation, I shall once more outline my idea.

Several days ago, I chanced upon an original Yankee peddler's wagon in perfect exhibition condition. This, for your information, is truly a unique item as most of these have been destroyed long, long ago. It still has its dropleaf side shelves on which the goods were displayed.

The custom started in New England before 1800, but was in its full flower by 1850. The Yankee peddler travelled through New England with his wagon loaded with pins, scissors, combs, razors, buttons, a variety of small hardware, cotton goods, lace, and perfumes. Later, drygoods, bonnets, boots, shoes, clocks, and even furniture were included. The Yankee peddler was the original department store and, as a matter of fact, a number of your best friends in the Federated are descendants of this Yankee peddler - in a monetary sense rather than lineal.

The idea I had was to display this wagon in a window, including a cross-section of the wares the peddlers sold in 1850 - continuing the window display with the evolution of the department store to is present form.

This would be an extrordinary way of celebrating the Centennial at Filenes. The windows could have appropriate rooms, arrangements, costumes, etc., for each period depicted, either borrowed from owners or museums. The Yankee notions of 1850, costumes, etc., At the same time I could organize an art exhibition within the store to carry on the more evolutionary idea.

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

June 25, 1951.

Mrs. Halpert,
Downtown Gallery,
32 East 51st Street,
New York, New York.

Dear Mrs. Halpert:

Thank you so much for the cards which I received in this morning's mail. We will put these on at once. What I would appreciate more than I can tell you is if you could write a short article on history of Indians, weathervanes, and figureheads which we might tack up on the walls of the various rooms. Our visitors are just longing for more information.

Thought you would be interested in seeing the invitation for our birthday party.

Affectionately yours

Electra Webb

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THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director

tor to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1. We, The Downtown Gallery, agree to purchase outright from you, and you, Carroll Cloar, agree to deliver and sell to us during the year dating from July 1 1951, a number of pictures selected from your entire production for a minimum of One Thousand Dollars ($1,000). As a starter we are purchasing the pictures listed in the attached schedule, and for further purchases the same price scale will prevail based on the size and medium of the pictures already purchased, up to and in excess of the minimum.

2. We agree to supply frames and photographs for the pictures we purchase; we further agree to bear the expense for exhibition space on our premises, for staff, advertising, printing of catalogues, etc., postage, mailing, and promotion. We intend to devote a specially designed gallery, called THE GROUND-FLOOR GALLERY, to the permanent exhibition of your work and that of other participants and will, when considered timely, arrange one-man shows. We will also endeavor to place your work in outside exhibitions in museums and galleries in various parts of the country, and will work toward our mutual benefit.

3. In giving us exclusive representation, you agree to pay The Downtown Gallery a commission of 33-1/3% of the selling price, mutually agreed upon, for all mural, commercial, and other commissioned work, on reproduction rights, and on any sales made directly by you. It is understood, however, that as your representative we will have first refusal in the purchase of any picture.

4. Cash awards, other than purchase prizes, will accrue wholly to you. On purchase prizes, The Downtown Gallery will retain the marked selling price, and you will receive any sum in excess. This applies to pictures we own. On those owned by you, we will receive a commission of 33-1/3% of the marked selling price, with the full balance retained by you.

5. You agree to grant us four separate options to renew this arrangement for four separate renewal periods of one year each, upon the same terms and conditions herein set forth, the first period commencing immediately upon the expiration of a year from the date of this agreement, and renewable on the same day of each subsequent year of the term. If we exercise our option, we agree to pay an increase of 10% each successive year over the price scale listed in the attached schedule.

6. These four separate options which we shall have will be considered automatically exercised unless we give you written notice on or before June 1st, of any year that we do not wish to exercise our option. It is understood, of course, that if we should ever give you notice and thereby not take up our option, we will forfeit any subsequent options which we may have.

THE DOWNTOWN GALLERY, INC.

by Edith G. Halpert
President

Agreement confirmed
as stated above:

Carroll Cloar

ESTELLE MANDEL
47 EAST 80TH STREET
NEW YORK 21, N.Y.
REGENT 4-8039
CABLES: ESTMANDEL

Agent for Creative Artists

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June 8, 1951

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 St.
New York City

Dear Edith:

Jack Levine has cabled no on the assignment I discussed with you and said a letter would follow.

I'm sorry this first try didn't work out but I am interested in talking further with you on assignments for your men, and on buying paintings for collections.

Within a week or so, I'll call and see when we can have a chat about it all.

Best wishes,

Sincerely,

Estelle Mandel

bb

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Newtown, Connecticut.
August 8, 1951.

Dear David:

Your letter was forwarded to me at my summer home. The following day the Levys arrived and I told them that they had another artist neighbor. Easthampton will be competition for Woodstock before long at the current rate.

I am very eager to hear the outcome of your tentative arrangements with Ritchie. This discovery business seems to be going pretty strong. I am sure that you will get a break in the near future.

Have fun in Easthampton.

Sincerely yours,

egh-k.

generally during the last 4 years.
Those that you bought from your
gallery have grown, and are still
giving me a great deal of pleasure,
and I would like to keep them.
The only one which I wouldn't
miss as much as the rest is the
Lear.

However, I would keep it, if
I didn't owe any money. I would
be happy to take a loss of $300
on it, so as not to have any debts
at the present time.

would happen.

I have also made the same
mistake with other galleries,
but they have been kind e-
nough to take back certain
paintings, which haven't stood
up with the others. I know
that you would do the same,
but those that you want, are
the ones which would make me
more unhappy to part with.
My paintings, such as they are
are collected with pleasure, and
part for with scruples, es-

tion to publishing information regarding sales transactions, research centers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PHONE LEHIGH 4-3360

Home and Hospital of the Daughters of Israel, Inc.

1260 FIFTH AVENUE NEW YORK 29, N. Y.

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LOUIS BLEIER
JULIUS BLUM
SABINA BLUM
IDA BOB
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H. H. BUTLER
TESSIE T. CANTOR
ABRAHAM D. COHEN
LENA COHEN
LILLIAN COHEN
LOUIS COHEN
OSCAR COHEN
MARY I. COPELAND
HARRY DONENFELD
AL FRIED
FRANK FROHMAN
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ABE GOODMAN
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SANFORD GRANOWITZ
GUSTAVE GREENE
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JEROME KLARSFELD
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ABE LEWIS
HARRY H. LIEBOVITZ
BEN MALGOOD
THEODORE MANN
ANNA MARGULIES
BIRDIE E. MILLSTEIN
BERNARD G. NEMEROFF
BERTHA ROSENBERG
FANNIE SACHS
ELLA SAGOLOWITZ
HON. BENJAMIN SHALLECK
ABRAHAM SCHARFMAN
ISIDORE SCHARFMAN
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SIDNEY SIEGEL
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ADMISSION BOARD

LOUIS COHEN, Chairman
ISIDORE SCHARFMAN, Co-Chairman

August 14, 1951.

Mrs. Edith Gregor Halpert
Eden Hill Rd.
Newtown, Conn.

Re: Frances Goldstein

Dear Mrs. Halpert:

I have just returned from vacation and am writing you at the first opportunity in reference to your request about what to do next about mother's situation.

As you know, your sister Sonia withdrew mother from the Home at the expiration of the first month. This is a privilege to which mother was entitled. We regret that her condition was such that she could not make a satisfactory adjustment in our Home.

Up to the time she left, she kept repeating that she was brought here without her knowledge. She was extremely unhappy and insisted that she would be able to live independently. I hope for her sake, as well as yours, that you can find suitable accommodations for her.

Now, to the problem of formal action, I would recommend that you address a letter to the Institution in which you advise us formally of your decision to withdraw your mother from residence here and your request as to financial reimbursement due you. This letter will be given immediate attention upon its receipt.

May I thank you for your offer to continue your interest in our Institution and in the help that I am expecting you will be able to give us in arranging an Art Program.

With sincere regrets that mother did not remain with us and with best wishes for her satisfactory adjustment elsewhere, I remain,

Very sincerely yours,

Aaron B. Cohen

AARON B. COHEN
Director of Social Service

ABC/bf

June 15, 1951

Mr. Frederick S. Wight
Associate Director
The Institute of Contemporary Art
138 Newbury Street
Boston16, Massachusetts

Dear Mr. Wight:

I shall be indeed be glad to have the "Self Portrait" by Zerbe included in the exhibition.

Have you made up your final list and if so, would you be good enough to send it to us so that we might arrange to retain in stock the paintings that you require for this exhibition. As you know, there are a great many requests for Zerbe's and we want to be sure to have those you selected available for you.

May I take this occasion to tell you how much I enjoyed your article on portraits which appeared in the Magazine of Art.

My best regards.

Sincerely yours

EGH1a

nor to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ARTS CLUB OF CHICAGO

109 EAST ONTARIO STREET

CABLE ADDRESS "ARTCLUB"

June 12, 1951

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter of May 31. We are looking forward with great interest to receiving your list of museums and collectors who own works by Ben Shahn.

We hope that you will be able to send us this list very soon.

Yours very truly,

Wm Eisendrath

William N. Eisendrath, Jr. for the
Exhibition Committee of The Arts
Club of Chicago

WNE:MB

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1985
WICHITA, KANSAS

316 East 66 Street
New York, New York

June 24, 1951

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for the clipping relative to the Ford Foundation and Television. The AFA has been trying to secure a grant from the Ford Foundation for general purposes. Apparently the Federation must get out of the "red" before the request for a grant will be considered . However, I shall pass your suggestion to Otto Spaeth.

In regard to the Marin watercolor - the "deadline" is July 1952. I corrected my "slip of the tongue" of 1951 immediately after selecting the picture and asked you if 1952 would be acceptable and you replied in the affirmative. I remember saying to you that I would finish payments upon the Copleys in July 1951 and could not undertake the Marin until the following year and you replied, "That is all right."

I hope that you are to have a real vacation. After giving pleasant weekends to friends during June, you deserve entertainment and rest.

All good wishes,

Elizabeth Navas

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dian, coated with pewter or solder.

I shall be most grateful for any information that you could send to me at my summer address - Newtown, Connecticut.

Sincerely yours,

egh-k.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

DEPARTMENT OF STATE
1472 Broadway
NEW YORK, N. Y.

In reply refer to: INP

[redacted]

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 18, 1951

My dear Mr. Alan:

As part of the United States government's overseas information program, this office is preparing a booklet showing the integration of architecture, painting and sculpture in America.

We understand that your gallery has photographs of the Stuart Davis mural in Radio City, and of G. L. K. Morris's monument for an airport.

If the photographs are used, we will pay $20.00 on publication. If you have similar photographs which you believe would help us to illustrate our booklet, we would like very much to see them, on approval.

Thank you for any cooperation you may be able to give us. Please send any available material to Miss Lucile Annin, Publications Branch.

Sincerely yours,

Jane Fishlock

Jane Fishlock
Picture Editor
Publications Branch

Mr. Charles Alan
Downtown Gallery
32 E. 51 Street
New York, N.Y.

DAVID M. SOLINGER
THIRTY-NINE BROADWAY
NEW YORK 6, N. Y.

DAVID M. SOLINGER
EUGENE H. GORDON

August 30, 1951

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Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

On the theory that the client is always right, I have made a word-for-word comparison between the revised draft of the young artists agreement which you sent me with your letter of August 18 and the draft of the agreement which I sent Charles under date of July 2. The revised agreement just won't give you any protection. I have spent considerable time trying to revise it so as to incorporate your thoughts -- but, with the exception of strictly language changes, it's just no go.

As I explained to you and Charles, there are a number of sticky problems here and the July 2 draft went pretty far toward solving them. For example, the whole purpose of listing each painting by title, medium and size -- rather than a total price -- was to establish a price scale on the basis of which payment could be made for future works. An agreement to make an agreement gives you no protection.

Rather than write to you at great length about each point, I suggest you give me a ring when you return to the office so that we can make an appointment to go over it in person.

With all good wishes,

Sincerely,

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16 June 1951

TO DEALERS IN AMERICAN ART:

The recent exhibitions held by Artist Equity members for the benefit of their Building Fund and the Lighthouse, as well as numerous other benefit exhibitions, have caused several of the dealers representing Equity members, some concern.

We would like to know how other dealers feel about the continuance of such exhibitions. Consequently we have called an informal meeting to be held at the Kraushaar Galleries at 5 P. M., on Wednesday, June 20, 1951.

We would appreciate your attending, so that we may learn your views on this all-important matter and decide on some course of joint action.

Please try to be there.

Sincerely yours,

THE MILCH GALLERIES
THE DOWNTOWN GALLERY
MORTIMER LEVITT GALLERY
KRAUSHAAR GALLERIES

DAVID M. SOLINGER
THIRTY-NINE BROADWAY
NEW YORK 6, N. Y.

DAVID M. SOLINGER
EUGENE H. GORDON

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July 11, 1951

Mrs. Edith G. Halpert
Newtown, Connecticut

Dear Edith:

Caral Greenberg sent me your letter to her of June 28. It is a most gracious letter which pleased her and I am very happy you sent it, but apparently her accompanying letter never came to your attention. It is I who made the contribution to the Foundation -- not Caral.

Just before I went to Europe I agreed to sell Caral one of my pictures for $200 and she sent me her check. I framed the picture, had Budworth pack and send it and then decided, instead of cashing the check, to endorse it over to The Arts. Because the work of the Foundation is close to my heart, I selected it. It then occurred to me that if I returned the check to Caral and asked her to make the check to the Foundation directly she might thereby get an income tax deduction. This is how the Foundation comes to receive her check rather than mine.

I wanted you to understand the facts. Incidentally, it is not necessary for you to write me a thank-you letter. My pleasure is in giving, not in receiving thank-yous, and I shall continue to do whatever I can to help the Foundation in its work.

With every good wish,

Sincerely,

David

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

31 July 1951

Peils

Dear Frank:

Where are you? I am surprised that I have not had an answer to my long letter written such a long time ago. Nor to my postcard about the return of the Marins. Now it is a month since that show closed and really, we do need some of those paintings. I had to make substitutions for some of those paintings which were promised for other exhibitions. Beside that, since you have the best group of recent Marins our stock here is not up to par without them. Please, please do at least let me know when we may expect them so that we may plan accordingly.

We are closing for two weeks on August 17. Before that date I thought we could make an exchange of stock with you. Would you let me know about this, too?

It is miserably hot here. Thank God for my air-conditioner which just about makes my apartment bearable. John Dreyfuss (Henry's son) is coming to cat-sit for me, so I am planning to go to Monhegan Island off the Coast of Maine for my vacation. California is just too extravagant for this year, much as I would like to see you all. When are you (and Ann) coming to New York? Soon, I hope.

Love -

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August 2, 1951

Dear Stacey:

One of the most attractive and gifted women in New York is Edith Halpert, who runs The Downtown Gallery.

I attach herewith a note from her. Mrs. Halpert has come across a rare New England Yankee peddler's wagon. She thought that Filene's might like to buy it in connection with its One Hundredth Anniversary celebration.

Will you communicate with Mrs. Halpert direct, and declare me in for say, roughly, 97% commission on the deal?

In haste, but with kind regards.

Stacey Holmes, Esq.
Wm. Filene's Sons Company
Boston, Massachusetts

ene

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THE MAY DEPARTMENT STORES COMPANY
OPERATING STORES IN
ST. LOUIS CLEVELAND LOS ANGELES DENVER AKRON BALTIMORE PITTSBURGH YOUNGSTOWN SIOUX CITY

FAMOUS-BARR CO.
ST. LOUIS 1, MO.

NEW YORK OFFICE
1440 BROADWAY

EXECUTIVE OFFICES

July 3, 1951

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

I appreciate your congratulations and good wishes on my recent promotion.

I realize I have a real job ahead of me and I intend to do everything I can to maintain the May traditions and follow in my Father's footsteps.

Thanks again, and kind regards,

Sincerely yours,

M D May

Morton D. May

MDM GM

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER 2, MASSACHUSETTS

TELEPHONE 2-4678

16 August 1951

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Mr. Charles Alan, Associate Director
THE DOWNTOWN GALLERY
32 East Fifty-first Street
New York 22, New York

Dear Mr. Alan:

Let me thank you for sending photographs of paintings by Walter Meigs. They arrived in good time for our meeting on the 14th, and I should like to have your permission to hold a few of them for another week or two while the committee is considering a recommendation for this appointment.

We tried to arrange an early interview with Mr. Meigs but he said that his duties in Lincoln prevented his making a trip during the rest of this month.

Yours sincerely,

George L. Stout

George L. Stout
Director

ARCHIVES OF AMERICAN ART

Alan

July 6, 1951

Dear Charles:

I am glad that you anticipated my letter. All week I had been planning to write you, but wanted to wait until my current mood changed. All week I have been so sorry for myself. Today, there is a violent gale blowing outside. The trees are bending and squealing; objects are falling and clattering. I am alone. The outside burn is still painful, and I am so very hurt inside. Most of all I am terribly, terribly tired. I am tired physically. I am tired of family responsibility, tired of feeling guilty about everyone - mother, you, the artists, Lawrence, oh everyone. Mostly I am tired of the plastic shell I I have sprayed over my innermost feelings. I am tired of being gay in Texas, tired of uplift conversations with Anne, and particularly tired of pep talks to myself.

When I told you I meant to retire from the gallery, I meant it with all my heart. If not for the Marin contract, I would do it this moment. But once again, the responsibility I have assumed, and the news ones I create for myself always, make this impossible. I have given up a private life twice during the past few years, a life I am really more suited for, beacuse I dread self-indulgence. I hope you believe that I have no desire for posterity, for seeing my name in the library index. My drive is of a diffierent nature.

Forgive this digression. Yes, I too wanted to write you. Our conversations never seem to have a definitive ending. Somehow you manage to put me on the defensive, and I never say exactly what I had intended. I did explain the financial situation, which I am sure you understand quite thoroughly. Just as I stated when you considered the association, this is a curious business, with a large gross and no profit. In spite of all the effort I put into the gallery for twenty-five years - and I have really worked very hard, devoting all my time, thought and effort, in spite fof the so-called success - well you know the answer.

Without any doubt, I think you are ideal for the business, and I am convinced that if you really set your mind to it, you could swing it into a financially successful business. I mean that sincerely. You have the taste, the appearance, the background. You talk and write exceedingly well. You have extraordinary ability. But you work like Jackson Pollock. You are impatient and want quick results, without considering an all-over pattern, a long-range program. Moreover, you take much too personal an attitude, and indulge in resentments which color whatever you do. In my own experience with you - and you know that I am fond of you - you show such resentment at times, that I sense an intense hatred. That this is not a figment of my own imagination, or a reflection of my own attitude, this fact has been called to my attention by so many artists, clients, and casual visitors, that I have been obliged to pretend that I am not conscious of this. I believe you when you say that you like me. We have worked together so well most of the time, that these deviations are just so much more painful. Of course, I must contribute to this bad feeling of yours, as it takes two to create a situation, but I know that resentment is not a normal manifestation for me. So much for that.

You speak of a sense of security. Does it occur to you, that I have no reason to feel more secure than you. Remember, through your own admission, you considered, and in fact volunteered for the job at Grand Central. You spoke of a theatrical job you toyed with last year. You spoke of discussing the idea of your own gallery. Does

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FROM THE EDITORIAL OFFICES

HOUSE BEAUTIFUL MAGAZINE

572 MADISON AVENUE • NEW YORK 22, N. Y.

June 26, 1951

The Downtown Gallery
32 East 51st Street
New York City

Attention: Mr. Allen

We would like to borrow to photograph for editorial purposes your wooden figure of Henry Clay. The magazine assumes full responsibility for insuring this piece for $750.00.

Thank you for your courtesy in arranging this for us.

Sincerely yours,

D. Kenneth Young

D. Kenneth Young
Decoration Editor

DKY:HC

ARCHIVES OF AMERICAN ART

WALKER ART CENTER

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

21 August 1951

Mrs. Edith Gregor Halpert
Newtown,
Connecticut

Dear Mrs. Halpert:

I must admit I was surprised that you considered a thousand-mile trip an obstacle to visiting our show of American painting. However, on the basis of your kind note, I shall forgive you. The exhibit has had a terrific impact. I honestly think it is the best exhibit of American painting I have ever seen. Andrew Ritchie who was here briefly was enthusiastic about it and, by the look in his eye, I suspect he might be considering the possibility of stealing the idea for the Museum of Modern Art. In any event, I hope so.

I expect to be in New York during the first couple of weeks in September and shall look forward to seeing you.

With best personal regards,

Sincerely yours,

Harvard Arnason

H. Harvard Arnason
Director

Chairman, Department of Art
University of Minnesota

HHA/mb

1710 LYNDALE AVENUE SOUTH · MINNEAPOLIS 5 · MINNESOTA

Dennen

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NORTHWEST AIRLINES INC.

TOKYO, JAPAN

July 3, 1951

Dear Charles:

Please excuse me for not answering your last letter until now. However, there are several bits of news which may be of interest to you from this end, exclusive of events concerning the Korean war which are now occurring so fast that it is difficult to keep pace with them.

First of all, I was recently involved in a crash in Korea, but luckily no one was seriously hurt. On May 27 I flew a group of United Nations representatives up to the western front near Seoul. The ship was a DC-3, owned by the United Nations and known as UN-99. We had landed at an advanced fighter base located on an island in the Han River near Seoul, and after visiting the front were taking off from this field when the accident occurred. Just as the wheels left the runway on take-off the right engine failed completely. Since there was not sufficient clear area beyond the runway to make a landing a crash landing had to be made beyond the airport. Beyond the airport a 10-15-foot embankment dropped off to a deep sandy beach along the river, and on the beach is where we put the ship. We stopped a few feet from the water's edge after tearing the right engine off completely. However, the only injury was a small cut on the face of my co-pilot. No one else received a scratch. Among the passengers were Andrew W. Cordier, executive assistant to Secretary-General Trygve Lie; Dr. Hdragoslav Protitch, principal secretary director of the Security Council, Affairs Section, and Constantine Stavroupoulos, principal secretary for the United Nations Commission for the Unification and Rehabilitation of Korea.

You will be interested to know that a few days ago Pòlicar came through Tokyo on his way to Korea. He left a few things with us to keep for him until he returns, including the Kuniyoshi drawing. There is no doubt he is quite happy over the cease-fire arrangements now being worked out in Korea.

Jean and Johnny are back in Tokyo, and it is good to have them back. They enjoyed their visit in the States, and they are both in good health.

The Marin portfolio of prints arrived and they certainly are wonderful.

I am finally inclosing a check for $25.30 to cover the amount for the bill from Air Express International Agency. Incidentally, one of the items on this bill was for $10 for "Deposit and production of Consular Invoice." Was it their intention to refund the $10 upon the production of the Consular Invoice?

With very best regards from Tokyo.

Sincerely yours,

John

There was a young artist in here named Martin Cunin. He showed me a few paintings (in the deKooning tradition) which greatly impressed me. I don't think he will be ready to show for some years and I put the DG brand on him. He is en route to the Coast now and I gave him a card to you. He wants to live out there, get some kind of part time job. If, without going out of your way you can help, good. If not, don't worry to much about him. I only saw him three times in my life, but he seems like a pleasant kid and a serious and talented painter. I gave him a note to Goodall, too.

Life is extremely quiet here in the gallery. The quietest summer we have had. Socially my life is equally quiet. My air-conditioner has made the summer more than bearable. I cook in a lot, find staying home more pleasant than gadding about. Last Sunday a friend and I went rowing on the lake in Central Park. Great fun. As you know, I am allergic to weekends and as my sister has been staying in town too (she is writing so many things and her dog had puppies which require constant care) and has a new apartment with an ENORMOUS terrace looking over the East River we have been having a good time together.

And that's about all. Let me hear from you. And get well soon.

Love to Ann and all Brices and G. Bradshaw

and to you.

ARCHIVES OF AMERICAN ART

ARCHIVES OF AMERICAN ART

University Prints
11 Boyd Street
Newton, Massachusetts

[redacted]
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July 27, 1951

Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

On July 3rd we wrote to your gallery at Mr. Soby's suggestion requesting with bill an 8 x 10 inch glossy photograph of Shahn's Father and Child. To date we have received no reply. May we hear from you by return mail as we want to get our material together to meet an August 18th deadline.

As we did not enclose a copy of Mr. Soby's reply (postal card) to our letter, we do so now. If you want the original postal card for your files we will be happy to send it.

Sincerely yours,
THE UNIVERSITY PRINTS

Myla F. Thayer

Myla F. Thayer
Secretary to Mr. Powers

enc.

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12 June 1951

Mr. Norman Geske
Department of Art
University of Nebraska
Lincoln 8, Nebraska

Dear Mr. Geske:

As you probably know, I received a letter from Mr. Rudolph Pozzatti regarding his agreement with us, and the possibility of his sending a group of prints to the Weyhe Gallery.

Our situation is such, handling the work of twenty-five artists at present, that we wonder whether we have the spiritual energy or the physical space to add another artist to our permanent roster. For this reason, we feel it would be unfair to hold Mr. Pozzatti to the agreement. This letter will constitute a release. Since he seems to be away, I would appreciate it if you would forward this letter to him so that he may have it for his records.

Best regards.

Sincerely yours,

Charles Alan
Associate Director

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Kingsley 5-9820 Residence Phone, PE 5-0327

KOHN AND KOHN

Antiques

WHOLESALE AND RETAIL

1143 PINE STREET

Philadelphia 7, Pa.

July 23rd., 1951.

Edith Halpern,
c/o Downtown Galleries,
New York City,

Dear Miss Halpern:

We have in our shop still life by Harnett, it measures 12 x 16 inches, if interested in purchasing some please contact us soon as possible.

The subject represents a group of books, some sheet music, a flute, a piccolo, a pewter mug, a student lamp, a metal mask, all thrown on a table in a very real looking manner.

Hoping to hear from you soon, we remain,

Respectfully yours,

Kohn & Kohn.

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

June 1, 1951

Dear Mrs. Halpert,

I can't tell you how happy we are to have you on our Art Committee for the Wildenstein - St. Faith's Jubilee Exhibition on November 7.

It was decided at Mrs. Rockefeller's tea that the members of the Art Committee were to send in a list of ten or more names of people who would be interested in becoming patronesses for this exciting occasion. Although this might seem premature, nevertheless, summer is approaching, and we must have our list complete before everyone leaves town. I would therefore appreciate it if you would send in your list to Mrs. Allen Look at 178 East 80 Street, New York City, before June 15. Mrs. Look will clear your list of proposed patronesses so that there will be no duplications and will then send you all necessary material to include in your letters. There will be only one more meeting of the Art Committee in October.

We must sell six to seven hundred tickets in order to make this evening of November 7 a great success. It is hoped that as many of you as possible will give dinner parties before the exhibition.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Newtown, Connecticut.
August 1, 1951.

Mrs. J. Watson Webb,
Shelburne,
Vermont.

Dear Mrs. Webb:

It was good to hear from you but I am distressed that you are so uncomfortable. You really have to slow down and I think it is just as well that Mr. Webb is taking you away from the museum for a few weeks. The progress within one year is so stupendous that you can afford to take it easy.

Under separate cover, I am sending you corrected placard. I did not have a chance to proofread them before since they were not completed during my stay. There are some additional placards in several categories.

Under separate cover, also, I am sending you a batch of the catalogue sheets. This has been slower than I had hoped, but I wanted to be so sure that no misinformation will be incorporated, that I have been checking each item very carefully, and have telephoned a number of the dealers. Also, I wrote to a friend in Philadelphia, asking him to do the detailed research on the Carrousel so that when it appears in print nobody can question the information. I hope you do not mind this slow process and I am sure you will agree that it should be right.

Aprèpos of conversations about Shaker material, I am enclosing a photograph of an especially rare item. I believe I mentioned the fact that a friend of mine had bought this tailor's table some years ago and now wishes to dispose of it. The photograph, unfortunately, shows the top in the wrong position. The overhand should be in the front, rather than the rear. The dimensions are listed. In addition to this, I saw a separate table at Florine Maine's. She has had it for a year or so but because of its extremellength (I believe it is 14' across) no one has purchased it. This, too, is an extremely rare

RAYMOND E. LLOYD
PRESIDENT

THEODORE D. TAUSSIG
VICE-PRESIDENT

WILLIAM V. McCARTHY
SEC'Y & TREAS.

LLOYD & McCARTHY, INC.

GENERAL INSURANCE BROKERS

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80 JOHN STREET
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NEW ADDRESS
161 WILLIAM STREET
NEW YORK 38
COrtlandt 7-8027

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June 21, 1951.

The Downtown Gallery, Inc.,
32 East 51st Street,
New York City 22.

Gentlemen:

We take pleasure in handing you draft of The Standard Fire Insurance Company to the order of The American Folk Art Gallery, in the sum of $65., in full settlement of its claim against this company by reason of damage to various pieces of chalkware about which you advised us in your letter of April 18th, which amount we assume is to your satisfaction.

With regard to the painting by Windotte, also damaged, we understand from conversation with Mr. Charles Alan of your office that settlement is still awaiting further discussion between you and the company adjuster.

Yours very truly,

LLOYD & MCCARTHY INC.

BY: G. Alexander

AA
Encl: chk.

ARCHIVES OF AMERICAN ART

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Mrs. Halpert,

Thanks so much for your nice letter. I am better but none too good. Now trying in my feeble way to help cataloguing dolls. Munro is so busy on the roads and then he will go on two weeks vacation so I hope you will not mind waiting till he gets back as I know he can do much the best job on things. Have sent on your article to Sam in Cal. and have given him an envelope to send to you with any corrections he cares to make on the decoys. So far nothing else has come from you but the pictures and I am waiting to know what I should do with the ones that were sent to you by Lawrence.

Neiman-Marcus

1457 BROADWAY

New York 18, N. Y.

June 5, 1951

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 Street
New York, New York

My dear Edith:

As per our conversation regarding the John Marin film, if you still want to make a gift it would be received with wide open arms. Miss Darthea Speyer, Assistant Cultural Attache at the United States Embassy in Paris, France will be in this country for six weeks. Her home address is 5639 Bartlett Street, Pittsburgh, Penna. She will be glad to take the film back to France with her.

This gift is to be made to the Cultural Relations Section of the American Embassy in Paris. They are most appreciative, and I am sure that it will have great value.

Yours very sincerely

Sidney

Sidney Berkowitz

sb:kr

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ANDREW C. RITCHIE, DIRECTOR
DEPARTMENT OF PAINTING AND SCULPTURE

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June 15, 1951

Dear Edith:

The Sao Paulo Museum of Modern Art has just announced its first Biennial International Exhibition to be held in Sao Paulo, Brazil, from the first week in October through December 1951. The exhibition is designed to offer, by means of a selection of works by Brazilian and foreign artists, a comprehensive review of the most significant tendencies of modern art. Artists from all countries are invited to submit work to the exhibition and in many countries the President of the Biennial has requested official or private bodies to select a representative national group. The Museum of Modern Art in New York has been requested to arrange such a selection for the United States. To make this selection the Museum has organized a committee consisting of Robert Beverly Hale, Associate Curator of American Art, Metropolitan Museum of Art; Lloyd Goodrich, Associate Director, Whitney Museum of American Art; John I. H. Baur, Curator of Paintings and Sculpture, Brooklyn Museum; Dorothy C. Miller, Curator of the Museum Collections, Museum of Modern Art; and myself.

We write you now on behalf of the President of the Biennial of the Sao Paulo Museum of Modern Art. The Committee has drawn up a list of thirty-two painters, sixteen sculptors and ten printmakers, and hopes to be able to send about 135 works by these artists to the exhibition. We have selected one to three works by each painter, depending on size, one work by each sculptor and three works by each printmaker.

The artists John Marin, Jack Levine, Jacob Lawrence, Yasuo Kuniyoshi, William Zorach, Ben Shahn, Charles Sheeler, Stuart Davis and Georgia O'Keeffe are included in the group and we would like to have them represented as follows:

Marin
Movement, Boats, Sea, Rocks and Sky. 1941. Whitney Museum
At Lower Ausable Lake. Collection Phillips Gallery
(Tonk Mountain Series #3 is a substitute for either of these)
~~The Fogs~~ Lifts. 1949. Downtown Gallery [redacted] 28 x 22 3000

Movement in Gray Green Red No 2

Levine
The Banquet. 1941. Neuberger
Every Inch a Ruler. 1948. Phillips Gallery
(Homage to Boston as a substitute)
AP-TEKA. 1947. Downtown Gallery 2400 3500

3000
20
60,000

Lawrence
Sedation. 1950. Museum of Modern Art
Tombstones. 1942. Whitney Museum
Slums. 1951. Downtown Gallery 300 4500

3

27

July 26, 1951.

Mr. Jerry Bywaters, Director,
Dallas Museum of Fine Arts,
Dallas 10, Texas.

Dear Jerry:

As you will note from this cheap letterhead, I am now in the country, presumably on a vacation. Thus I do not know whether the Shahn titled "Song" has or has not reached you. Thus, also, I did not send you a credit for the 10%, which I overlooked. Somehow, I always forget my weak moments . . particularly when I give away 10%. All this will be taken care of when I get back to town.

Has Stanley completed conferring at Aspen, Colorado and how about the Marin?

Much as I love Stanley and Frank Perls, I can tell you confidentially that the situation gets a little bit involved when a sub-agent gets drawn into the picture. I admire Stanley for his loyalty to Frank but the contemporary American business cannot stand double commissions. I am sure that you will appreciate the confusion

ior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information nay be published 60 years after the date of sale.

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June 28, 1961

Mr. A. C. Bennett, General Adjuster
Inland Marine Division
General Adjustment Bureau, Inc.,
99 John Street
New York 38, N. Y.

Dear Mr. Bennett:

Although I am very reluctant to do so, I am accepting your check and signing your release, in connection with the objects that were damaged in Milwaukee.

Check enclosed

Frankly I resent very much accepting the insurance company's restorer and being obliged to further accept the greatly reduced sum for restoration. These damages represent a large loss to me, as not only will I pay considerably more for the restoration, but in each instance the painting will be devalued, thus reducing the income from the sale of the picture. You have made no allowance whatsoever for the weathervane, which has been, in our estimation, badly damaged. However, I am about to leave for my vacation and do not want to get involved in any complications. Unfortunately, many other institutions will suffer as a result of this experience as I shall hereafter be obliged to refuse loans of any early American material.

Sincerely yours

EGHLm

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HARPER & BROTHERS

PUBLISHERS SINCE 1817

49 East 33rd Street, New York 16, N. Y.

July 10, 1951

Dear Mrs. Halpert:

Thanks very much for your letter of June 15 in regard to possible cooperation between us on the Shahn book.

First I should tell you that we have finally decided on October 17 as the publication date. Production difficulties delayed us somewhat and we also felt that the October date is a better one since too many people are still away during the early part of September.

It is very good of you to say that you will be of assistance to us. Your suggestions regarding a circular mailing won't have to be decided at this time as we are not planning on putting out any circulars as yet. Instead, we have decided it would be wiser to spend our money on advance trade promotion and newspaper advertising. I imagine that you might find it advantageous, in any case, to notify some of your more active Shahn collectors of the publication of the biography, and channel the orders through the Gallery. We are prepared to supply you with copies of the book at the regular booksellers' discount at any time. I hope, of course, that you will display some copies of the book in the Gallery for a few weeks before and after publication and we would be glad to let you have for this purpose a number of books on a consignment basis.

There must be more ways in which we can work together on this, and I hope that we can get together and discuss things personally after my return to New York early in September. If, meanwhile, there is anything further that we can do in this matter, please be in touch with Mr. Alan Hartman, who handles our promotion, or with my assistant, Miss Frances Lattman.

Sincerely yours,

L. Joan Daves /f.l.

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

L.Joan Daves:fl Dictated by Miss Daves and signed in her absence.

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Aug 7, 1951

Dear Miss Halpert,

I deeply appreciate having had the opportunity of visiting with you this summer. Many of your remarks were most enlightening for me — of one in particular you may be sure: I do not think I'll fall prey to what you termed "fleeting isms" however notice-able both galleries and museums were presenting such novelties. One had to search for rare distinctiveness.

We returned to Cleveland three weeks ago and we were fortunate to find a place much more suitable for working purposes. With these few remaining weeks of vacation I'll devote my time to painting.

If it is at all possible I would be grateful to you for any bulletins or catalogues concerning your gallery's activities for as you well know our art horizons here are quite limited. As an art teacher both in public school and the art institute here, I feel certain such items would be most enlightening.

Again, thanking you for your many kindnesses,

I remain,

Sincerely Yours,

Anthony Elovich

NEW ADDRESS ——→ 3212 LOUISIANA AVE.
CLEVELAND 9, OHIO

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SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 2
NEW YORK

August
twentieth
1951

Mr. Charles Allen
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Allen:

We have examined the two damaged oil paintings by JOHN MARIN which you sent to our studio and have to report as follows:

THE MILLS AT MEAUX, 1907, 25" x 31", oil on canvas mounted on cardboard.
The line of damage across the upper portion of this painting is not of recent origin. It is due to a fold or crease made in the canvas prior to the time when it was mounted. The line of damage extends under the frame; the line of damage itself shows evidence of dirt and wear consistent with the rest of the surface of the painting proper.

SEA WITH RED SKY, 1937, 30 3/4" x 24¼", oil on canvas, preprimed
This painting is covered with spatter spots the nature of which we cannot determine but we suppect that their origin may be chemical - a cleaning fluid (?) or strong soap mixture (?). They have effected the colors in different ways. The heavier films have withstood the spots and merely show their presence. In the sky and in the thin brown of the rocks at the left side, the spots have pulverized the pigment into tiny mounds of dry dust, many of which have been lost. The slightest breath or touch is sufficient to dislodge this powdered dot; where it has been lost, the bare canvas with a slight film of white priming is all that remains. Whatever spattered on this surface ate straight down to the canvas through all the sections where the paint film was thin. To restore this painting is somewhat uncertain as we have no way of determining the future effect of this spattered substance. It would be possible to brush off the surface the remaining dots of powdered pigment and retouch all the areas of loss but the permanence of the retouching on top of these areas of loss could not be guaranteed. It would be impossible to guarantee that all trace of the spatter strong enough to pulverize the paint film had by now evaporated completely from the area it destroyed. There is no evidence of any reaction from these marks on the reverse of the canvas. If you wish us to attempt the restoration of this painting it will cost $200, and be done entirely without guarantee of success.

Very sincerely yours,

Mrs. Sheldon Keck

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August thirtieth,
1 9 5 1

Miss Willa Percival,
Associate Editor,
Focus Magazine,
Magazine Management Company,
Empire State Building,
New York, N.Y.

Dear Miss Percival:

Thank you for your letter. I found it on my return from another scouting trip.

I, too, enjoyed our meeting and look forward to seeing you after Labor Day. Why don't you give me a ring any time between eleven and six?

Sincerely yours,

cjb-k.

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210 East 63rd Street
New York, New York
July 31, 1951

Dear Edith,

Here is the latest word about Ritchie and his reaction to giving me a "New Talent" introduction at the Museum. You will remember that they kept the pictures to see how they would wear. Three or four days later I went back for a meeting with Ritchie and there I felt as though I were a specimen on an examination slide. But he was really friendly and was pleased with the work which I found had been hanging in his office. He says that they were well and he thinks there is a chance they will do as you recommend. He said that Dorothy had been in and seen the work and liked it. His only reservation was that they did not want to devote too much to New York painters and he had just finished showing 3 New Yorkers. He said he was going about the country this summer looking for new talent--that he was going to look for 9 or 12 artists and that upon his return he will let me know. This will be at the end of August or early September. He said that he had heard that Hugo was interested but that if I had an exhibition it would disqualify me. He said he hated to keep me from having a 1-man show but if I wanted them to "introduce" the work, then I would have to hold off. I told him that I would follow your suggestion and not do anything which would prevent their doing a "new talent" treatment. So here I am in all this heat just working and waiting. My wife Marion says it is too much to happen and I guess she is right.

Anyway we have rented a small house in Springs, East Hampton, near Levi's and we are there four days a week. I've made an arrangement with the company. I feel that I get more painting in taking time off that way than by doing it all in one stretch. The ocean is swell and the shore is rich in crazy things to pick up. We have been growing tomatoes and radishes and lettice.

Hope your Summer is good. Thanks for the great help. Its made me happy and productive.

Yours,

David Porter

Cc:

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August 16, 1951

Señor Don Eugenio Mendoza
Apartado 332
Caracas, Venezuela

Dear Mr. Mendoza:

I am writing you in reference to our conversation before you left New York on the subject of securing an artist in this country who could paint a large copy in oils of the portrait of Bolivar by Arturo Michelena, for the Venezuelan Embassy in Washington.

I should like to recommend for this purpose the well known American painter Raymond Breinin of Chicago.

Breinin is a mature and skilful artist whose works are owned by museums throughout the country, including the Museum of Modern Art. His agent is the Downtown Gallery, 32 East 51st Street, New York. I have been in touch with the gallery to ascertain that Mr. Breinin would be able to undertake such a commission at this time.

It is understood that the painting is to be approximately the size of the original painting in Venezuela which measurements you will provide ((approximately 6' high). The artist will have to do his work from the colored print reproduction which you left with me.

The cost for this painting would be approximately $2,500. This price would not include the frame nor would it include the freight cost and insurance in transit.

If you are interested in proceeding with this commission, the Downtown Gallery which is headed by Mrs. Edith Halpert and her assistant Mr. Charles Alan will be happy to handle the whole matter for you. In Mrs. Halpert's absence on vacation I spoke with Mr. Alan on the subject. Will you be so kind as to communicate directly with the Gallery at your convenience?

Please do not hesitate to let me know if the Museum can be of any further service in the matter. I have every confidence that a satisfactory solution to this problem will be found.

Most sincerely yours,

Dorothy C. Miller
Curator of the Museum Collections

DCM:fr

June 15, 1961

Mrs. Jay Z. Steinberg
3750 Lake Shore Drive
Chicago 13, Illinois

Dear Mrs. Steinberg:

May I suggest that you put a valuation of $900 on the John Marin "Trinity from Brooklyn" for insurance purposes, although it will be impossible to replace that type of picture at any price.

I hope that you are enjoying the Marin and I also hope that you and Mr. Steinberg will be in to see us in the future.

Sincerely yours

EGHLa

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Colonial Williamsburg
Williamsburg, Virginia
July 13, 1951

Mr. Stephen S. Kayser, Curator
The Jewish Museum
Fifth Avenue at 92nd Street
New York 28, New York

Dear Mr. Kayser:

Confirming our telephone conversation of this week regarding loans from the Folk Art Collection in Williamsburg, I am awfully sorry to say that Colonial Williamsburg would not be able to take pictures from public view and lend them for your exhibition. The trustees have a ruling that they do not lend material from our collection which we have on exhibition.

I believe that you can duplicate all the subjects from the local area, as they have been done many times in Folk Art.

I know that your forthcoming exhibition will be most interesting.

Thank you for your inquiry.

Sincerely,

John M. Graham, 2nd
Curator of Collections

Louis Pomerantz
Ie Jan v/d Heydenstraat 78II
Amsterdam-Z Holland

August 22, 1951

Dear Mrs. Halpert,

I know you will be suprised to hear from me after such a long period of silence. It seems like very long and sometimes it seems as if only yesterday we said goodbye. In a few weeks I will be home and am looking forward to seeing you and Charles and Lawrence and the Gibraltar of American Art, The Downtown Gallery.

The year in Paris and this past year in Amsterdam, together with short trips to London and northern Italy, have been very beneficial indeed. It is hardly an exaggeration to say that it has been the best two years of my life. All this, and not a penny earned. The happy thought about this was that no tax payments have been necessary! But payments of another sort have been due and continue to accrue. I mean thanks and gratitude for much valuable knowledge offered to me very freely by men who are tops in our field. Lady luck has been good to me. I-ve made many good friends. With more good luck in the very near future, I hope it will be possible for you to meet one to whom I-ve become especially attached. I mean my fiancée, a Dutch girl. We are presently sweating out a visa for her...any day we will be informed on it.

We expect to be in N.Y.C. on or about the 16th of September. We plan to be in Worcester, Massachusetts in time for me to begin (or continue) studies and work with Mr. George L.Stout at his museum. This, together with carrying some related courses at Clark University, will be my way of finally using up my G.I.Bill educational benefits.

Thru friends at home and critical reportage I've kept almost abreast of what's news in American Art. You must know that in Europe, Mr. Sandberg of Amsterdam M.K.A., is the most interested and active person as regards our native talent. As you once told me , he is a wonderful person. I must thank you for his friendship.

Can I do or get anything for you here, or in Paris before I depart? Just say the word. The same goes for Charles and Lawrence.(The above address is good until the 4th of September.)

I-m looking forward to seeing you and seeing them again. Please give them my regards. With best wishes.

Sincerely,

Louie

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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26 June 1951

Mr. John Beinert
Henry Dreyfuss
4 West 58 Street
New York 19, N. Y.

Dear Mr. Beinert:

When Henry was in New York he told me you were looking for an artist to do a map and asked me for suggestions. I suggested Rainey Bennett, one of our younger artists, who resides in Chicago. I am enclosing two maps which he has done. He also executed a large map-mural for the TWA office in Chicago. This one was designed in Plexiglas and other plastic materials. I do not have a photograph of this at the moment but as soon as I receive a print I will send it on to you.

Sincerely yours,

Charles Alan
Associate Director

ARCHIVES OF AMERICAN ART

Cause 7 Box 500 A10
Fort Worth Texas

July 1, 1951

Dear Mr. Alan;

It was indeed a pleasure to recieve your check for my "Oil Derrick" guoache. It came as a surprise as did your request to send more things to look at.

My one-man show here has just closed and it was gratifying to sell ten items, due to this I have few paintings on hand. Am completing several new ones which I will forward to you within two weeks. I hope this plan will be satisfactory.

Yours truly,
George Grammer

P.S. I will send the package collect. ...iled to take advantage of that clause in ... contract when I sent my last crate to ... York.

7

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SHELBURNE MUSEUM
INCORPORATED

SHELBURNE, VERMONT

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ASS'T. TREASURER

LEWIS N. WIGGINS
DIRECTOR

FREDERICK P. SMITH
CLERK

July 28, 1951

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

Thank you for the information about folk art in your letter. I will wait until I have received the full identification and number before I photograph them. I will give you the sizes, etc. as soon as you send the identification numbers.

The name of the invisable hinge is Sôss made by the Soss Mfg. Company of Detroit, Michigan. They can be had in various sizes.

It was indeed a pleasure to work with you and I hope we will be able to work together again.

Sincerely yours,

Duncan R. Munro

Duncan R. Munro

SHELBURNE MUSEUM, INC.

DRM:se
Encl

15 pairs
@ $1.80 per pair
$27.00 cost not installed

OBERLIN COLLEGE
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CHARLES P. PARKHURST, DIRECTOR

MRS. HAZEL B. KING, CURATOR

MRS. R. M. P. KELLER, LIBRARIAN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [redacted]

June 13, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Recently we received your folder on Masterpieces in American Folk Art with the cover reproduction of "Girl with a Doll" by I. Bradley, 1836. As we have a very nice Bradley signed, "J. Bradley, 128 Spring St." we would like to have a photograph of your picture for our file. And if you have any more information, other than that in Wolfgang Stechow's article in Arts in America (vol. XXXIV, no. 1, January 1946, pp. 30-32) we would appreciate having it very much. Your picture appears to be by the same artist as he, if he is one person, has signed "I. Bradley," "J. Bradley" and "I. J. H. Bradley."

I thought the Philadelphia meetings were unusually interesting and was glad to see you there.

Very sincerely yours,

Hazel B. King

Mrs. Hazel B. King, Curator

HBK:lsr

ARCHIVES OF AMERICAN ART

Eden Hill Road,
Newtown, Connecticut.
August 8, 1951.

Mr. Henry Paul,
2122 North Park Avenue,
Philadelphia, Pennsylvania.

Dear Mr. Paul:

In preparing a catalogue for the Shelburne Museum, I ran into some difficulty in connection with the carrousel which is owned by the Museum and which was purchased from Hobart Irwin some years ago. Mr.Irwin passed away last year and, therefore, I can obtain no information whatsoever.

The carrousel in question is said to be the one operating during the Philadelphia Centennial. Miss Frances Lichten, who was approached for information, referred me to you in the hope that you can throw some light on the matter. What I am particularly eager to ascertain is whether the merry-go-round animals were actually made in this country or whether they were imported and reassembled on the carrousel here. There was some mention of the fact that the firm of Dentzel or the Philadelphia Toboggan Company furnished the entire carrousel for the Centennial.

In view of the fact that you were connected with the former organization, it occurred to me that you might have some data available. For the sake of future history, I hope that you will give me whatever information you may have, especially whether the animals were made here and whether they were carved by hand or entirely executed by machine.

A self-addressed envelope is enclosed for your convenience and reply. If you would prefer to furnish this information to Frances Lichten of 1709 Sansome Street, Philadelphia, I am sure that she will be glad to call on you in person. On the other hand, I shall be very happy to make the trip from here to see you, if you will give me the time - rather than put the material in writing.

Sincerely yours,

egh-k.
encl.

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to make arrangements to prepare a film on Stuart Davis to be used on our program. If it is not possible to make arrangements with Stuart Davis, our second choice would be Ben Shahn. The films that we make for television presentation are used as the nucleus for art films on the same subject. One of our first programs was built around an exhibition of Lipshitz' sculpture at the Museum. A film made from this exhibit was first used on the television program. It is soon to be released for general distribution with a narration by Alfred Frankenstein, Art and Music Critic of the San Francisco Chronicle. We have the ultimate desire to make similar use of all our films. After Mr. Stauffacher completes his films in New York, he will be going to Europe and make more films for the television program which will be used in the same manner as those made in New York City.

I sincerely hope that it will be possible for you to make the arrangements for us to work with Stuart Davis, or Ben Shahn. The week after Labor Day would be preferable for our working schedule. It would be best to do all our filming during the first week of September. During the second week, we would edit our filmed material and do any additional shooting required. I hope that I will be hearing from you soon.

Sincerely yours,

Allen T. Schoener
Museum Assistant

ATS:jh
enc:Press Releases

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Newtown, Connecticut.
August 1, 1951.

Mrs. Peter Standish Paine,
56 East 92d Street,
New York, N. Y.

Dear Mrs. Paine:

I am so sorry to be late in sending the list to Mrs. Look. I shall do so the moment I get back to town.

Although I dashed in for a few hours yesterday, I could not find a moment to check through our mailing list, particularly since we have a skeleton staff at the Gallery at present. However, I promise to get to it within the next two weeks as I am eager to be of help in this exhibition.

Sincerely yours,

egh-k.

Société Anonyme au Capital de 6.000.000 de frs.

R. C. Seine 210.663 B

C. C. Postal Paris 242-53

Tél. : ELYsées 96-31

LE FIGARO

14, Rond-Point des Champs-Elysées - Paris-8e

Paris, le 19 Juillet 1951

[redacted]
rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Melle Edith Hilpert
Directrice de la
Dorontown Gallery

East 51° street

NEW - YORK (U/S.A.)

Mademoiselle,

Je travaille actuellement à une étude sur le peintre PASCIN qui fut pour moi un ami très cher. Je voudrais dresser la liste de ses tableaux et de ses dessins qui se trouvent dans les collections publiques en Europe et en Amérique. Je viens donc vous demander de bien vouloir me communiquer la liste des peintures et des dessins qui font partie de vos collections. Vous me rendriez un grand service et je vous en serais très reconnaissant.

Veuillez agréer, Mademoiselle, l'assurance de ma haute considération.

André WARNOD

André Warnod

June 6, 1961

Mrs. Ira Haupt
730 Park Avenue
New York, N. Y.

Dear Mrs. Haupt:

Several days ago, in a conversation with David Solinger, he referred to your recent interest in American Art, and of course suggested that I send you a list of the artists we sponsor. Under separate cover I am mailing you a brochure which incidentally, is two or three years behind date in museum representations.

The list will indicate that our artists are among the outstanding in the field. I should like to have the privilege of introducing you to their work at your convenience. I am sure you will find some very exciting examples among the paintings in our stock.

I look forward to the pleasure of meeting you.

Sincerely yours

EGH:la

[redacted] for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. LEONARD STRAUSS 630 WEST POLO DRIVE CLAYTON 5, MISSOURI

August 5 [1951]

Dear Mrs. Halpert:

I am very sorry not to have answered your nice letter sooner, but we have had a death in the family which has occupied much of our time and thoughts. In my negligence was not due in any way to lack of interest in what you had to say, nor any doubt as to what I want to do.

We are not exactly, as you put it, "dissatisfied" with the Marin. We feel, and in this have been corroborated by the experts, that it is not a top Marin, and that we could too much for it. I have no thought of sending it back until I see what else is available "in that price range." I am keeping that there may be a more intensive hard-and-fast water color, something where the planes and colors are more exciting, more typically Marin.

If you want to send on two or three for us to see and try, I think we could resolve our problem happily, as I still not be in New York till next Spring, if then. People in it. Lots are increasingly aware of Marin, and I think a more dynamic Marin would excite quite a lot of interest.

Please let me know what you think of my suggestion, and, in any case, rest assured that whatever you decide to do about it, we are not going to be difficult about it.

Always cordially,

Jerry N. Strauss

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June 22, 1961

Mr. John Walker, Chief Curator
National Gallery of Art
Washington 25, D. C.

Dear Mr. Walker:

In preparation for my departure at the end of next week for my vacation, I am going through the "unfinished business " folder and I have the correspondence with you regarding the William Harnett "Colossal Luck".

Is it still under consideration, and if so, would you like to have it sent to you on approval or for summer exhibition so that the various trustees may have an opportunity to see the picture for themselves?

I look forward to hearing from you.

Sincerely yours

DMHla

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August 19, 1951

Board of Directors
Home and Hospital of the Daughters of Israel
1260 Fifth Avenue
New York 29, NY

Gentlemen:

Although both Mr. Braun and Mr. Cohen were notified before the expiration of the month that my mother, Frances Goldstein, was withdrawn from the Institution, I was advised to send yyou this official statement to that effect.

Unfortunately, I am not in New York at the present time, and do not have my records with me, but I recall that it was on June 26th that I deposited with you two checks - one for the sum of $1000. and another for $500., as well as four notes payable at the Chase Nationah Bank, the first due on August 26th. Each of the latter was for the sum of $500. It was agreed at the date of admission that Mrs. Goldstein would be given a month's trial and that the agreement was revokable by either party.

I am extremely sorry that the arrangement proved unsatisfactory for both the Institution and for my mother - more sorry than I can say. And I appreciate the effort made by Mr. Braun and Mr. Cohen, as well as the other members of the staff, before it was decided that she would not fit in with the routine. It was a great sacrifice on my part to make the emotional and financial adjustmenbs, but I did so with the firm conviction that it was advisable under the circumstances.

Will you be good enough to return the notes at your earliest convenience, and I shall call in person at whatever time you specify after Labor Day, when I shall complete my business trips, to arrange for the other refund. I shall, of course, compensate the Institution for the time my mother was theres, and shall always be prepared to be of any assistance in what I consider a most worthy cause. I shall be happy to arrange for art therapy, or plan occasional exhibitions if these fit in with your social service plans. I have no money to offer, but have some special talents which are at your disposal.

Thank you for the many courtesies.

Sincerely yours,

P.S. Mail may be sent to the above address, although I shall be in Boston and in Andover, Mass. during the next week.

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THE UNIVERSITY OF NEBRASKA
DEPARTMENT OF ART
MORRILL HALL LINCOLN 8, NEBRASKA

June 8, 1951

C/R
C/R

Edith Halpert, Director
Downtown Galleries
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

In regard to the show of May 1st to 19th, I signed an agreement with you to become my exclusive New York representative. I find now that the Weyne Gallery in New York is interested in seeing a group of my prints. I am delaying shipment of these prints in order to check with you as to whether or not this would be a legal procedure. As far as I can determine you are just my representative for paintings and not for prints. I would appreciate a prompt reply to this matter so that I may inform Miss Marthe Dickinson when to expect my shipment of prints.

Sincerely yours,

Rudolph O. Pozzatti

Rudolph O. Pozzatti
Instructor

ROP:dl

P.S. Please address your reply to Mr. Norman Geske, University of Nebraska Art Department, Lincoln, Nebraska, since he is handling my shipment to New York.

[redacted]
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June 15, 1951

Miss Estelle Mandel
47 East 80 Street
New York 21, N. Y.

Dear Estelle:

Thank you for the letter.

I am sorry that Jack did not agree to the assignment, but life will be simple when he gets back and such things can be discussed with him in person.

Do come in soon as I am leaving for my vacation the latter part of this month.

My very best regards.

Sincerely yours

EGH:a

or perhaps try to hold them until you get back to town whichever would better please you.

With kind regards

Yours sincerely,

THE OLD PRINT SHOP INC.

Harry S. Newman

HSN:rhb
Enclosure

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ARCHIVES OF AMERICAN ART

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THE GUILD HALL EAST HAMPTON, N. Y.

June 25, 1951

Miss Edith Halpret
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpret:

Since Mrs. Spaeth, chairman of our art committee, is away for a few days, I am writing you regarding commissions on paintings sold here. Will you kindly let us know as soon as possible what percentage is to be retained by Guild Hall.

We assume that the following are the correct selling prices. If not kindly let us know.

Peter Vander Lynn	Jacobus Van Slyke	$3500
Unknown	Young Girl in Red Dress	750
Unknown	The McGoldrick Family	950
Unknown	Woman in Yellow Shawl	600
Unknown	Oliver & Harmony Child Wight Sturbridge, Mass. (Wedding)	700 (pr.)
John Marin	River Scene	2500

The exhibition is going very well and we are most appreciative of your cooperation.

Sincerely,

Enez Whipple

Enez Whipple
Director

THE PURPOSE OF THE GUILD HALL IS TO PROMOTE AND ENCOURAGE A FINER TYPE OF CITIZENSHIP

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MRS. J. WATSON WEBB
SHELBURNE, VERMONT

June 28, 1951.

Mrs. Halpert,
Downtown Gallery,
32 East 51st Street,
New York, New York.

Dear Mrs. Halpert:

I received the second lot of cards and I thought I would drop you a line, as I do not want to hurt anyone's feelings, but I think it would be wiser just to omit those cards that have so little information, as it is so simple for me to list

Weathervane - 18-19th Century
Indian and Tomahauk
Whirligig - wood - painted. This could apply to almost any of my whirligigs.

When the first lot of cards came I was ill again with a severe kidney attack, or I would have mentioned this sooner. With the catalogue,only have the work done on the ones that there is something interesting about. I believe we have something like a dozen cards of just "Indians". If an item is marked 18th-19th century, this is a leeway of two hundred years. Some of the cards have no date at all on them. The cards with really no information I do not feel I should use, and also this size card on small items like whirligigs would swamp the object. You do know I am appreciative of your wanting to help me, but I do not think that these cards will help educate the public. What would help the museum more than anything, would be the histories of these items to tack on the wall.

One of the cards said "Eagle from the stern of a ship". Would you please describe this one to me as I am uncertain of it. Also "Cigar Store African Woodcarving". I am not sure, but I think that must mean the negro apothecary figure. Can you identify this one?

Every good wish to you.

Affectionately,

Electra Webb

(Mrs. J. Watson Webb)

PHILADELPHIA MUSEUM OF ART

DIAMOND
JUBILEE
EXHIBITION

SEVENTY-FIFTH
ANNIVERSARY
COLLECTION

DIAMOND JUBILEE CELEBRATION
1875-1876 1950-1951
SEVENTY-FIFTH ANNIVERSARY

Philadelphia 30

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July 10, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22

Dear Mrs. Halpert:

Your letter of June 29th addressed to Henry Clifford has been brought to my attention.

Henry is abroad and will not return until mid-September. I shall call your letter to his attention and also to Mr. McIlhenny's attention when he gets back in the fall.

With kindest regards,

Sincerely yours,

HENRI MARCEAU
Associate Director

HG

Hope you have a nice summer!